



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

From the  
**Fine Arts Library**  
Fogg Art Museum  
Harvard University









9862  
25





ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, MAY 9TH, 1917  
AND CONTINUING UNTIL THE TIME OF SALE

---

THE PAINTINGS  
AND OTHER ARTISTIC PROPERTY  
LEFT BY THE LATE  
WILLIAM MERRITT CHASE, N.A.

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF THE ADMINISTRATRIX

ON THE EVENINGS OF MONDAY, TUESDAY,  
WEDNESDAY AND THURSDAY  
MAY 14TH, 15TH, 16TH AND 17TH, 1917  
BEGINNING AT 8.00 O'CLOCK

AND ON THE AFTERNOONS OF  
TUESDAY AND WEDNESDAY, MAY 15TH AND 16TH  
AT 2.30 O'CLOCK

IN THE ASSEMBLY ROOM OF  
THE AMERICAN ART GALLERIES







*W. F. Chase*

CATALOGUE  
OF  
THE COMPLETED PICTURES  
STUDIES AND SKETCHES  
LEFT BY THE LATE  
WILLIAM MERRITT CHASE, N.A.  
THE ARTISTIC STUDIO EFFECTS  
AND  
HIS IMPORTANT COLLECTION OF PAINTINGS  
BY NATIVE AND FOREIGN ARTISTS  
OF THE OLD AND MODERN SCHOOLS  
  
TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY DIRECTION OF  
MRS. WILLIAM CHASE, ADMINISTRATRIX  
ON THE AFTERNOONS AND EVENINGS  
HEREIN STATED  
IN THE NEW ASSEMBLY ROOM OF  
THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
  
THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK CITY  
1917

FA 4267.449.202

HARVARD FINE ARTS LIBRARY  
FOGG MUSEUM

~~4267~~  
~~C48a~~



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## A FOREWORD

It was after examining, with interest and admiration, a considerable number of the pictures in this collection—both Mr. Chase's own works, and canvases he had purchased by other artists of modern and of ancient times—that it occurred to me to ask Mr. Irving R. Wiles, N.A., Mr. Chase's pupil, admirer and friend, to write for this catalogue an appreciation of Mr. Chase the painter, as the best sort of interpretation of the paintings here found. For to know Chase the man and artist is to understand the artistic worth of the pictures, and few even of his profession knew him so well as Mr. Wiles. Mr. Wiles happily consented, turning to the individual and not burdening himself with a review of this collection, with which he is well acquainted through sharing with the owner in view and criticism during many years.

The pictures in the collection are of most varied character, from museum and private gallery canvases to mere sketches and odd "bits" for studio fancy—among the latter some of the most interesting for artist and true amateur—agreeing in all important and some unimportant instances in one characteristic, good painting. Many especially of the older pictures were obviously bought wholly for the pleasure of the painter's eye in his studio or as suggestions of quality achieved, either in the painting or in the harmony of time. A few contemporaneous efforts seem to have been bought for the encouragement of their student producers.

Mr. Chase's own works cover all his periods and all his branches and appear in all states, from sketch to completion. Their variety will recall stories of Chase, of his "While there is still life there's hope," of

his response to the impatient sitter's "Sir, do you know I value my time at \$1,000 an hour?": "Indeed! And do you know that I value mine at just twice that?"

The famous days of the Tenth street studio, the interesting days of the Tile Club, are recalled; Florence and Madrid, Shinnecock and Monterey. Even Prospect Park, Brooklyn. Portraiture, landscape, still life and marine stand forth in oil and pastel.

Among the works of others are a number of examples of the luscious surfaces of Vollon and Monticelli; there is a Greco, a smart Boldini, a sober Ribot, there is the shipping of Boudin, the classicism of Gerome, the sprightly drawing and engaging color of Stevens, the sobriety of Currier and Bruckman, and there are the personal tributes of Blum, Mowbray, Smedley, La Touche. Among early American portraits there is a self-authenticated Sully, and there is a portrait of Gen. Washington which Mr. Chase regarded as probably a Stuart.

In short, both of Chase's own work and of the works of other men there are in this collection distinguished examples and personal, sketchy mementoes, "painters' pictures" along with collectors' prizes; the career of an American, who was not only an artist himself but in a very real way the cause and means of art appreciation in others, is exemplified in sincere production, versatility, and a sympathetic judgment of others.

DANA H. CARROLL.

New York, April, 1917.



## WILLIAM M. CHASE—AN APPRECIATION

It is a fact that invariably the output of an artist shows what manner of man he is, and in no case is this more true than in that of the man who did so much to make American art what it is today, the late William Merritt Chase.

Chase was a remarkable man. Unusually gifted and many sided in his appreciation of the various phases of his profession, he made his life one of singular devotion to art. He allowed nothing to swerve him from what he believed to be the true road for a painter to follow, and in this collection of his work one can say there is no canvas that does not show the impulse of an artist in its conception.

Chase believed that a painter should take pleasure in his work, and a painting that gave evidence of labor and difficulty in its execution was to him an eyesore. As a consequence we find that his canvases have great spontaneity, and that ease of execution which is common to the work of all Masters.

It was Chase's extraordinary technical accomplishment that first attracted our painters to his work, when, as a young man, he returned from his studies in Europe. His advent was the cause of a magnificent awakening, among our artists, to the possibilities of painting; and in the years that followed he kept the interest of artists and public by his brilliant development of this technical skill. Always the student and always open to fresh suggestion, he followed the work of his fellow painters, both here and abroad, and his art is built upon a thorough knowledge of all that is and all that has gone before.

It is to be noted that all great painters have the ability to surprise us by startlingly different achieve-

ment. It was so with Chase. Commencing with the low-toned and vigorous mastery of his Munich period, he quickly changed to a painter of delicate, high-keyed canvases, and memory recalls with delight the charming little panels of our Parks, the Bay and the Navy Yard docks, done as it were to show American painters that at our very doors were subjects for which they need no longer turn towards Europe. Shortly after that it was his delight in pastel that opened our eyes to the charm of that medium. Up to then no one had handled pastel in so painter-like a manner. Then the larger landscapes, the wonderful Still Life studies, and lastly the splendid series of portraits.

Chase was not only a painter but an indefatigable buyer of works of art, and it may be noted that a collection of paintings chosen by an artist is an exceedingly rare thing. Surely no one could be better fitted to know good from bad. One can say of a few of these canvases that only an artist would have bought them, and therein lies the opportunity for lovers of pictures to see just what a great painter cared to buy. Of the many canvases that he owned there is not one but has in it the qualities that he believed to be sound in art and that are so marked in his own works.

Therefore it may be said that the paintings here shown by other men, and his own works, make plain the fact that William M. Chase was an artist in the truest sense, and one of splendid achievement in painting, the branch of art to which he was so enthusiastically devoted.

IRVING R. WILES.

## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE



# FIRST EVENING'S SALE

MONDAY, MAY 14, 1917

## AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.00 O'CLOCK

---

THE AMERICAN ART ASSOCIATION  
MANAGERS

SALE AT THE AMERICAN ART GALLERIES

THE LATE  
WILLIAM MERRITT CHASE COLLECTION

Afternoons of May 15 and 16, 1917, and  
Evenings of May 14 to 17, inclusive

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_

*Signed, FUTTERE*





# FIRST EVENING'S SALE

MONDAY, MAY 14, 1917

## AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.00 O'CLOCK

---

### PAINTINGS BY ARTISTS OF THE MODERN AMERICAN AND FOREIGN SCHOOLS

Catalogue Nos. 1 to 52, inclusive

#### FUTTERER (?)

##### 1—*STILL LIFE*

(Panel)

*Height, 5 $\frac{1}{8}$  inches; width, 4 $\frac{5}{8}$  inches*

A TALL copper ewer stands on a pewter platter beside a pewter cup, the platter also holding a smoked fish, an onion and other vegetables, and resting on a brown table against a gray wall.

*Signed, FUTTERER (?)*

## UNIDENTIFIED

### 2—*GIRL IN BLACK*

(Panel)

*Height, 6 inches; width, 3 inches*

STANDING full-length figure of a young woman in a black outdoor winter costume, with long fur-edged coat and muff, facing the right with head turned to look at the observer.

## SICKERT

### 3—*SKETCH*

(Water Color)

*Height, 6¼ inches; width, 6¼ inches*

IN the foreground a group of hatted Frenchmen, back to the spectator, looking at an entertainer in female costume on a stage set as the terrace of a noble park.

*Signed at the lower left, SICKERT.*

## J. JAMES TISSOT

FRENCH: 1836—1902

### 4—MUSIC

*Height, 6 inches; length, 7½ inches*

IN a somewhat darkened room looking out upon a green garden in the background, a young woman in a creamy-pink frock reclines on a sofa, drowsily, and near the broad window two others are playing the piano and violin.

*Signed at the lower right, J. JAMES TISSOT.*

## CECIL VAN HAANEN

AUSTRIAN: 1844—

### 5—RESTING

(Panel)

*Height, 6¼ inches; length, 8¼ inches*

A BLACK-BEARDED man of Italian or Spanish type is portrayed seated on a gray ledge with his back against a yellowish wall, his bare feet projecting beyond the ledge. He is seated across the picture, figure toward the left, with head and gaze turned across his left shoulder, and he is clad in a greenish-blue shirt and pinkish jacket, with greenish-black trousers rolled up at the ankles.

*Signed at the lower left: To Mr. Chase, C. VAN HAANEN.*

## LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

### 6—UNLOADING THE BOATS: A SKETCH

(Panel)

*Height, 6½ inches; length, 8¼ inches*

THE dark brown hull of a heavy sailboat just enters the picture on the left, and backed up to it on a flat beach is a yellow wagon with red wheels, drawn by a black and a brown horse, and men are at work passing its freight.

*Signed at the lower left, E. BOUDIN.*

## EUGENE PAUL ULLMANN

AMERICAN: 1877—

### 7—BOATS ON THE RIVER

(Panel)

*Height, 7¼ inches; length, 8¼ inches*

A BROAD river largely fills the picture, its bank on the left a thick green wood, in front of which are lying sailboats with bare poles and houseboats with brilliant flags.

*Signed at the lower right, EUGENE PAUL ULLMANN.*

## ZÜBER BUHLER

GERMAN—

### 8—THOUGHTFUL PEASANT

(Panel)

*Height,  $9\frac{1}{4}$  inches; width,  $6\frac{1}{2}$  inches*

STUDIED sketch of a seated peasant figure, in a rough field at the edge of indefinite woods, facing the spectator and in dreamy attitude with head on hand; a she-goat has come close, and thrusts its head up enquiringly. In rich and soft browns, greens and grays.

*Signed at upper right.*

## MARIANO FORTUNY Y CARBO (?)

SPANISH: 1838—1874

### 9—A SKETCH

*Height,  $6\frac{1}{2}$  inches; length, 10 inches*

A LARGE open carriage, dark blue with yellow wheels, with a single horse before it and a driver in small cloths and red stockings, is sketched in the sunshine as it stands at a recessed doorway of an ancient building of creamy tone.

*Signed at the lower right, but illegibly.*

## PHIL MAY

CONTEMPORARY

### 10—"PHIL MAY & CO."

(Black and White)

*Height, 10½ inches; width, 7½ inches*

A DRAWING of five heads, in humorous caricature, the artist picturing himself in profile, smoking a large cigar, and four others below, three in profile and one full-face, laughing.

*Signed at right center, PHIL MAY; penciled on the back:*

*"Phil May & Co., by Phil May."*

## V. VEINTURIER

### 11—LIGHT IN THE FOREST

(Panel)

*Height, 8½ inches; length, 10¼ inches*

A FINE old forest, suggesting Fontainebleau, is glimpsed in one of its quiet corners, the foreground in shadow and traversed by a brook, and bright sunshine illuminating a clearing in the middle distance and gleaming on herbage and green leaves and aged trunks.

*Signed at the lower right, V. VEINTURIER, '56.*

T. S.

MODERN SCHOOL

12—*A STREET OF SOFT AND  
DELICATE COLORS*  
(Panel)

*Height, 11 inches; width, 7 inches*

A NARROW street, apparently one in an Italian city, the entire way from building to building an incline of low stone steps, and the houses on either side several stories high, is pictured in vertical light under a sky of delicate, vapor-veiled blue. The buildings are pink and gray, with blue and red and yellow Venetian shades, and sundry fabrics hang on lines between them, airing in the sun. Figures without shadows mount the steps, and a young woman looks over a vine-clad balcony opposite a wall shrine.

*Initials of a signature unrecognized appear at the lower right, and on the back is written: "Monsieur C. G. Grisar," and "Coteau le Monsieur" with a proper name not readily decipherable.*

F. POADILLIA

SPANISH: CONTEMPORARY

13—*A DRUMMER*  
(Water Color)

*Height, 11 inches; width, 7¾ inches*

THREE-QUARTER-LENGTH standing figure of a heavy-featured man, facing the left, three-quarters front, carrying his drum in position. He is in a yellow and red uniform and wears a soft conical hat with up-rolled brim, and appears in brilliant sunlight. At the upper right is an inscription.

*Signed at the lower right, F. POADILLIA.*

## F. TROTILU

SPANISH SCHOOL

### 14—AT THE BATHING GROUNDS

(Panel)

*Height, 8¾ inches; length, 11¾ inches*

A BROAD river or an arm of the sea occupies the greater part of the picture, with a low patch of shore line in the left foreground, where two figures are standing, others being seen in the water. In the middle distance a pier supporting rude structures projects from the left, and in the background is a high wooded hill.

*Signed at lower left.*

## G. GAUPP

GERMAN

### 15—THE BONNETED MAN

*Height, 11½ inches; width, 9½ inches*

HEAD-AND-SHOULDERS portrait of a large, red-bearded man, dressed in green, black and red, face almost full to the front and piercing eyes looking off to the right, across his left shoulder. He wears a large and full orange-brown hat with dark plumes, from which bonnet strings depend at either side of his full beard. Green background.



## JOSE VILLEGAS

SPANISH: 1848—

### 16—AN ARAB

(On metal)

*Height, 11¾ inches; width, 9 inches*

“HERE is rest,—rest though it were neighbor to a hullabaloo,” as was once written of this picture. An Arab well along in years, but of rugged muscularity, is seated on cushions on the ground or pave, before a dull yellow wall. Ankles crossed and knees spread, elbows on knees and head resting in his hands, he is at a heavy, languid peace with himself and the world. His narghile is beside him.

*Signed at the lower left, VILLEGAS.*

## HAMEN

### 17—HOMEWARDS

*Height, 7 inches; length, 12 inches*

IN the foreground a shallow water course, spotted with reflections; on its farther side a long line of peasant women plodding homeward over flat, reddish earth, after labor in the fields, under a sky still light.

*Signed at the lower right, HAMEN.*

**E. MATHON**

**18—LES CHANTIERS DE**

**CATEAUN À DIEPPE**

(Panel)

*Height, 7½ inches; length, 12½ inches*

AN inlet puts in back of an out-of-the-way quarter of a seaport, and on its banks boats are hauled out for repairs. Over the roofs of buildings appear the masts of harbor shipping. Title as above, with monogram E M, appears on back.

*Signed at the lower right, E. MATHON.*

**A. MAY**

**SPANISH**

**19—BOATS AND THE BEACH, SPAIN**

(Panel)

*Height, 8 inches; length, 12 inches*

IN the foreground a worn-out boat high and dry on a grayish-yellow sandy beach is filled with various fruits of beach-combing, and boys are idly playing around it, while other boats and figures are seen at the left. To right at the water's edge are bathers, and in the distance sailboats and a steamer are passing.

*Signed at the lower right, A. MAY Y FONDENLA (?)*

## H. WUSMÜLLER

GERMAN

### 20—CORNER OF A PORT

(Water Color)

*Height, 8 inches; length, 12¾ inches*

IN the foreground a dilapidated bulkhead at an angle of a canal, in the stream heavy working boats whose pennants show a breeze, and on the opposite bank the low buildings and tall chimneys, with a large church, of a rambling city.

*Signed at the lower left, H. WUSMULLER.*

## E. L. GARRIDE

### 21—PORTRAIT OF A LADY

(Panel)

*Height, 12¾ inches; width, 9½ inches*

A stout and smiling young woman with golden-blond hair and large eyes is portrayed at three-quarters length, seated and facing the left, three-quarters front, against a mingled background of grayish-blue tones. She wears flowers in her hair and at her low corsage, and fluffy garments of varied colors, and her hands are crossed on her lap.

*Signed at the lower right, E. L. GARRIDE.*

## MODERN ITALIAN SCHOOL

### 22—*LANDSCAPE WITH SHEEP*

*Height, 10 inches; length, 12 inches*

A HILLSIDE with thick green herbage slopes from the left, and down it comes a flock of sheep whose deep, unctuous fleece has taken a yellowish tone, rich and warm. At the top of the hill is a mass of irregularly grouped buildings, pink, gray, green and bluish, under a fair blue sky veiled with light clouds.

## E. BARRON

### 23—*THE INTERRUPTED READING*

*Height, 10½ inches; length, 13½ inches*

A YOUNG woman of olive complexion, with jet black hair, in an elaborate costume with voluminous skirts, its colors soft tones of pink, blue and yellow, with a strong mahogany-red in the sleeves, is represented seated at the edge of a wood. She has discarded her book, and leans with her head on her hands, against a green mound, looking off over blue water. She is seen in profile to the left.

*Signed at the lower left, E. BARRON, ft.*

## MODERN FRENCH SCHOOL

### 24—*NOTRE DAME*

(Panel)

*Height, 13¾ inches; width, 10¼ inches*

A VIEW of the towers of Notre Dame across a busy bridge, with numerous people on the quay in the foreground, under a soft summer sky.

M. BIRD (?)

CONTEMPORARY

### 25—*FONDAVENTA ROSSA*

(Panel)

*Height, 9½ inches; length, 15½ inches*

A NARROW Venetian canal runs from the foreground back to a broad red building, with other buildings in brilliant sunshine on the left and in shadow on the right, and garden walls on either side. Under a bridge is a figure in a sandola.

*Signed at the lower left, M. BIRD (?)*

## JOAQUIN SOROLLA Y BASTIDA

SPANISH: 1865—

### 26—MARINE SKETCH

*Height, 11¾ inches; length, 15½ inches*

A BLUE sea of indigo depths and reflecting lighter notes extends to a high horizon, against which careening sailboats are seen, and in the foreground a tall clerical figure in black stands at the water's edge on a brown beach, watching a boisterous company of children splashing in the shallows.

*Signed at the lower left, J. SOROLLA, with an inscription in Spanish to his friend W. M. Chase, dated 1906.*

## UNIDENTIFIED

### 27—THE MASQUERADE

*Height, 11½ inches; length, 15 inches*

IN a green way bordered by green woods a goodly company has assembled, most of them variously masked and one riding an ass, and they carry sundry banners, symbols and musical instruments, and engage in some ceremonial.

## LOUIS CREPIN

FRENCH:

### 28—*THE VILLAGE BY THE RIVER*

(Panel)

*Height, 13½ inches; length, 18¾ inches*

IN the center of the composition are the closely grouped houses, white with red tile roofs, of a small village, lying in a valley along the edge of a blue stream. In the background are low hills.

*Signed at the lower right, LOUIS CRÉPIN.*

## JULES PAGÈS

FRENCH: CONTEMPORARY

### 29—*PONT NEUF*

*Height, 14 inches; length, 18 inches*

THE bridge, in gray and cream tones, crosses the picture well above the level of the eye, a mass of creamy buildings beyond it, with pinkish passages, standing out boldly against a blue-gray sky. The river is filled with reflections, warm in a mellow sunlight, while in cool shadow against the foreground quay a cargo boat is drawn up, and a woman aboard is talking with a man on the quay.

*Signed at the lower right, JULES PAGÈS; title and signature also on back.*

## R. ARTAL

### 30—*LE BLANCHISSAGE*

*Height, 18¼ inches; length, 19¾ inches*

ON a fair spring day, under a blue sky banked with light clouds, and before buds have appeared on the trees, a number of washerwomen are busy at a small silvery brook, and linen is drying on the neighboring bank.

*Signed at the lower right, R. ARTAL.*

## HARRINGTON MANN

ENGLISH: CONTEMPORARY

### 31—*LITTLE HAMPTON*

*Height, 15 inches; length, 18 inches*

A PAINTING of dark masts and yards and rigging, against a white sky seen over the irregular roof lines of low buildings which are yellow, gray, brown, green and blue; in the foreground two men are standing.

*Signed at the lower left, HARRINGTON MANN.*

*Exhibited at the Carnegie Institute, Pittsburgh.*



## COSSAAR

DUTCH

### 32—VIEW ON THE AMSTEL

*Height, 15½ inches; length, 19¾ inches*

THE river crosses the picture and a boatman is laboriously poling a long, heavy freight boat laden with barrels, toward the right. On the farther shore are tall, colorful buildings of a large city—apparently Amsterdam.

*Signed at the lower right, COSSAAR.*

## ETTORE JACOVELLI

AMERICAN: CONTEMPORARY

### 33—LOST IN HIS REMEMBRANCES

*Height, 24 inches; width, 12 inches*

A DARK-EYED young man of swarthy skin, wrapped in gray and wearing a large black soft hat, is shown at nearly half-length standing and facing the right, three-quarters front, before some light rigging of a sailing craft. He has a rapt, absorbed expression and is seen against a fading sunset sky.

*Signed at the lower right, JACOVELLI.*

## MAURICE STERNE

AMERICAN: CONTEMPORARY

### 34—AT THE EXHIBITION

*Height, 20 inches; width, 14 inches*

A TALL slender young woman in a black waist and dark green skirt, and a hat trimmed in bright colors, stands with a catalogue in her hand before a wall hung with pictures. She faces the spectator.

*Signed at the lower right, MAURICE STERNE.*

## JEROME MYERS

AMERICAN: CONTEMPORARY

### 35—NIGHT CONCERT

*Height, 14 inches; length, 20 inches*

AGAINST a background of trees, a small city band is seen playing in the evening, its leader standing with his back to the spectator, while around is grouped a motley company, largely made up of children.

*Signed at the lower left, JEROME MYERS, N. Y.*

## J. JAMES TISSOT

FRENCH: 1886-1902

### 36—AT THE QUAI: A SKETCH

*Height, 16½ inches; length, 22 inches*

A NAVIGABLE river crosses the picture, and a square rigger is seen against the background of the farther bank, which is topped by the houses of a city. Another square-rigged craft lies against a *quai* in the foreground, and here are gathered numerous people idly amusing themselves on a summer day.

*Signed at the lower right, J. J. TISSOT.*

## SEP C. SCOTT

CONTEMPORARY

### 37—A GIPSY CAMP

*Height, 16 inches; length, 22 inches*

Two old horses, a gray and a bay, stand in the partial shadow of a grove, the grass at their feet spotted with sunshine, and beyond them a man leads another horse to water. In the background is a long, low gray building with red roof, and near it a wagon, suggestive of a gypsy wagon or that of an itinerant troupe of entertainers.

*Signed at the lower left, SEP C. SCOTT, 1902.*

## MODERN DUTCH SCHOOL

UNIDENTIFIED

### 38—*DUTCH LANDSCAPE*

(Water Color)

*Height, 16 inches; length, 24½ inches*

FLAT green meadows fill foreground and middle distance, and across the background runs a line of low dunes. In the meadows black fishing nets are spread to dry, and a number of women in *sabots* and broad skirts, standing and seated on the grass, are busy mending them.

*Signed at lower right, G. K. KENINGER (?)*

## JULES ADOLPHE GOUPIL

FRENCH: 1839—1883

### 39—*MOTHER AND CHILD*

*Height, 22 inches; width, 18½ inches*

On a carved gilt sofa upholstered in a brownish golden-yellow, a mother in a drab skirt and dark reddish shawl-cloak is seated, turned slightly toward the right, her small daughter in blue with white yoke and sleeves standing beside her. Light is concentrated on sofa and figures, against a background of darkness.

*Signed at the upper right, J. GOUPIL.*

## LOUIS DEVEDEUX

FRENCH: 1820—1875

### 40—*VENICE*

*Height, 16 inches; length, 25½ inches*

A VIEW from the water, which is pictured a dense green, taking in the custom house on the left, in the middle distance, and in the background the Campanile, Piazzetta, Ducal Palace and other buildings, seen hazily in mass, with little detail. In the foreground, in partial shadow, a gondola is passing.

*Signed at the lower left, L. DEVEDEUX.*

## WILLIAM SULLIVAN ALLEN

AMERICAN: CONTEMPORARY

### 41—*IN THE HAMMOCK*

*Height, 19½ inches; length, 24 inches*

A STOUT young woman in a dark blue skirt and orange-red waist, hatless on a summer day, looks at the spectator from a hammock strung under and before a mass of foliage whose green is dappled with brilliant sunshine.

*Signed at the lower left, "To my dear friend Wm. M. Chase,  
WILLIAM S. ALLEN, 1880."*

## CHARLES MORRIS YOUNG

AMERICAN: 1869—

### 42—*L'HIVER À MORET, FRANCE*

*Height, 24 inches; width, 19¾ inches*

THE shallow river crosses the foreground, more green than blue in the cold atmosphere and charged with melting snow, and across the background old and newer houses of Moret bank up against the sky, in interesting mass and lines and soft colors, their roofs snow laden.

*Signed at the lower left, C. MORRIS YOUNG, MORET, FRANCE, 1898.*

## FREDERIC NUNN

AMERICAN: 1879—

### 43—*WINTER IN PHILADELPHIA*

(Water Color)

*Height, 25½ inches; width, 19½ inches*

THE rounded corner of an unfenced park is seen in the foreground, with people passing down a diagonal path to cross the boundary street at the left, whose farther side is lined with gray and red houses. A covered wagon is coming down the street. Ground and roofs are covered with freshly laden snow, and telegraph wires sag under a partly frozen coating.

*Signed at the lower right, NUNN.*

## MARIA OAKLEY DEWING

(Mrs. Thomas W. Dewing)

AMERICAN: CONTEMPORARY

### 44—*STILL LIFE: FLOWERS*

*Height, 20½ inches; width, 20½ inches*

DARK red and pink and white carnations, with some of creamy tones, bow gracefully from a gray Japanese jar, on a dark mahogany table, the flowers and jar appearing before a brocade drapery of delicate tones, pale blue and green, and white, prevailing.

*Signed at the lower right, MARIA OAKLEY DEWING, 1901.*

## ALICE MUMFORD

AMERICAN: CONTEMPORARY

### 45—*STILL LIFE*

*Height, 21 inches; length, 26 inches*

A GOLDEN-YELLOW and a rosy pink apple, and a bunch of Malaga grapes, lie in the light on a white cloth spread on a table, and in shadow behind them appear a metal heater and a large jar on which brightly colored draperies hang.

*(Artist's name painted on back of frame.)*

## GEORGE SAUTER

ENGLISH: 1866—

### 46—*A CITY CORNER*

*Height, 20½ inches; length, 26 inches*

GRAY, yellow-gray and gray-white buildings of a European city, with tinted blinds, are seen in a soft, obscure daylight, where outlines of figures on the sidewalks are dim, slender, graceful trees scarcely cast a shadow, but shadowy depths of interiors and of distant sheltered ways offer strong and effective relief.

*Signed at the upper right, G. SAUTER, 1908.*

*From the Munich "Secession" Exhibition, 1908.*

## CHMIELOWSKI (?)

POLISH

### 47—*THE GUARD*

*Height, 21 inches; length, 27½ inches*

NIGHT is falling in a hilly European country, bushes and the nearer side of a hill on the right are in shadow, while white clouds near the horizon reflect down an intervening valley a gloaming light on an incline on the left, and the edge of a road in the foreground, lightly snow-covered. Three soldiers on horseback have come over the fields to the border of the road, where one of them has dismounted and is studying the ground.

*Signed at the lower right, CHMIELOWSKI (?)*



## A. BRYAN WALL

CONTEMPORARY

### 48—*THE FLOCK*

*Height, 24 inches; length, 34 inches*

A FLOCK of gray sheep who have divided themselves into two sections are still grazing in deep grass in uneven meadow land, when little light is left on a clouded autumn day. The greater number move forward in the foreground, and back of them are seen the shepherd and his dog. In the background are woods, brown and red.

*Signed at the lower right, "To my friend Wm. A. Chase, A.  
BRYAN WALL."*

## M. JEAN McLANE

AMERICAN: CONTEMPORARY

### 49—*A SPOT OF SUNLIGHT*

*Height, 40 inches; width, 29½ inches*

In a plainly furnished interior which might be home or studio, with a tea kettle and a jar visible on a small table under a picture, a young woman in white with bright red hair is seen standing at a window whose shutters have been partly opened, allowing the sunshine to stream in across her shoulder, illumining her wonderful hair. She faces the spectator, holding a white jug in one hand.

*Signed at the lower right, M. JEAN McLANE, 1901.*

*Shown at the St. Louis Exhibition, 1904.*

## HAYLEY LEVER

ENGLISH: 1876—

### 50—*MARINE*

*Height, 30 inches; length, 40 inches*

A TUMBLING sea, green and gray, filling the greater part of the picture, dashes in breakers against pile work of a pier, in the foreground, and a glint of sunset comes over the waters and brings out a steamer in the offing.

*Signed at the lower left, HAYLEY LEVER.*

## ELIZABETH SPARHARK-JONES

AMERICAN: CONTEMPORARY

### 51—*IN THE SPRING*

*Height, 35 inches; length, 40 inches*

A MILLINERY shop is fairly aglow with its display of varied flora brightened by streaming sunshine, three young women attendants confer beyond a show case, and a customer is seated at one corner.

*Signed at the lower left, ELIZABETH SPARHARK-JONES.*

*Awarded the Mary Smith Prize at the Pennsylvania Academy of the Fine Arts, 1912.*

*Exhibited at the Worcester Art Museum.*

## GEORGE OBERTEUFFER

CONTEMPORARY

### 52—*NOTRE DAME DE PARIS*

*Height, 48½ inches; length, 51 inches*

THE famous cathedral is viewed from the rear, taking in its left side, and is seen across the neighboring Pont de l'Archevêché and the clustering trees that stand on the Quai de l'Archevêché between the bridge and the great pile. Trees and building are full of soft, rich color, under a clouded but bright sky.

*Signed at the lower right, OBERTEUFFER, 1911.*

*Exhibited at the Pennsylvania Academy of the Fine Arts, 1912.*

## PAINTINGS BY OLD MASTERS

Catalogue Nos. 53 to 67, inclusive

### EARLY DUTCH SCHOOL

#### 53—*HEAD OF A MAN*

*Height, 8¼ inches; width, 6¾ inches*

HEAD and shoulders of a large and vigorous man with florid face, bulbous nose and deep set eyes, in a dark coat and wearing a broad white collar. He faces slightly toward the right, with forehead and the right side of his face in a strong, warm light.

## UNKNOWN

### 54—*PORTRAIT OF A MAN*

(Panel)

*Height, 9½ inches; width, 6½ inches*

AN odd looking man with enormous eyes that have a frightened look, be it a placid fright, is pictured at half-length, in black garb and black cap against a green background. He wears a round beard and drooping moustache and his face is in a broad light.

## EARLY FLEMISH SCHOOL

### 55—*STILL LIFE*

(Panel)

*Height, 11½ inches; width, 9¾ inches*

A QUARTER of mutton hangs on a center post in a room having a large fireplace which is seen dimly in the background. Grouped at the foot of the post are wood and metal receptacles with varied surfaces, and a killed rooster.

## UNKNOWN

### 56—*STILL LIFE: FLOWERS*

(Panel)

*Height, 14½ inches; width, 10 inches*

DARK purplish-red plucked flowers stand up from and fall about a small green and yellow jar, on a brown table before a pale grayish-green and yellow wall, in a soft light.

## EARLY ITALIAN SCHOOL

### 57—*FIGURE GROUP*

*Height, 11½ inches; length, 15 inches*

IN an area amid vine-clad classical ruins, where sunlight strikes brightly, five men are depicted, in garments of blue and yellow, and green, red and brown. An elderly, patriarchal man is seated, with two men reclining at his elbow, and two younger men are in animated conversation, evidently over the direction to be taken on some errand.

## EARLY ITALIAN SCHOOL

### 58—HEAD OF A NOBLE LADY

*Height, 16½ inches; width, 12¼ inches*

A KEEN-EYED lady with warm complexion and reddish hair appears in head and shoulders, facing the front and toward the left, looking out from a black background. Her waist is open at the front, with a red flower at the corsage, and has a flaring ruff-collar, and she wears a necklet of enormous pearls and pearl ear drops.

## EARLY DUTCH SCHOOL

### 59—HEAD OF A GENTLEMAN

(Panel)

*Height, 17½ inches; width, 14¾ inches*

A FLORID-FACED man with small dark eyes, red chin beard and drooping moustache, looks sharply at the spectator above a small ruff of sinuous fluting. He is in black, in a full light against a dark olive ground.

## ATTRIBUTED TO VAN GOYEN

### 60—*DUTCH COAST SCENE*

(Panel)

*Height, 16½ inches; length, 20 inches*

TENTS are set up on high land and slopes at the right, the land falling away to a broad, flat foreground beach which is alive with people actively and variously engaged. Numerous sail boats lie in the shallows and are seen under way in the offing, under a green-blue sky banked with rolling cloud billows, gray, white and yellow.

## EARLY DUTCH SCHOOL

### 61—*PORTRAIT OF A STOUT LADY*

*Height, 19 inches; width, 15½ inches*

FULL-LENGTH seated figure of a large woman in a dark décolleté gown, facing the spectator and turned toward the left, and holding an open book, while other books lie on a table at her side. She has looked up from her reading with a ready smile. Pearls encircle her neck and wrists and she wears a thumb ring and other jewels.

## EARLY DUTCH SCHOOL

### 62—*A COLORFUL ASSEMBLAGE*

*Height, 19¼ inches; length, 22¼ inches*

ON the terrace of a castle beside a lake in a mountainous country a considerable number of men and women are gathered, and under the walls at the right is a group of musicians, while from a windowed balcony overhead a man and a woman look down on the scene. More than a score of figures appear altogether, in rich costumes of soft coloring, and the day is waning, the distant mountains casting deep shadows.

## UNKNOWN

### 63—*PORTRAIT OF A MAN*

*Height, 24 inches; width, 20 inches*

HEAD and shoulders portrait of a bearded, poetical looking man with long hair and prominent features, suggesting Lord Tennyson. His face is seen in profile to the right, with figure slightly turned forward, and he wears a great red coat with broad collar, a soft collar appearing within at the neck.



## ATTRIBUTED TO WEENIX

### 64—*STILL LIFE: FLOWERS*

*Height, 28½ inches; width, 20 inches*

A DARK brownish background, almost black, sets off quietly in a subdued atmospheric light a large bouquet of varied flowers, their colors chiefly soft rich reds, with dull golden notes and creamy whites, and touches of green.

## EARLY SPANISH SCHOOL

### 65—*PORTRAIT OF A LADY*

*Height, 33 inches; width, 20 inches*

A TALL young woman with prominent features is presented at half-length, facing the observer, holding in her right hand in front of her breast a small closed volume. Her rich and plentiful dark red hair is wreathed with flowers, and she is arrayed in a magnificence of pearls and other jewels. The flesh is in warm tones, her apparel is dark, and the background is a deep reddish-brown.

## ATTRIBUTED TO JAN FYT

### 66—*THE DEAD BIRD*

*Height, 32½ inches; length, 34¾ inches*

On an incline at the base of a gnarled and blasted tree, in the dim light of dusk, a large bird, black and speckled on top, white under breast and wings, is seen lying on its back, its long sharp bill open, its days over.

## UNKNOWN

### 67—*LOW TIDE*

*Height, 24 inches; length, 42 inches*

Across the foreground runs a dark brown sandy beach, with small rocks and clumps of marine weed, and little pools left by the tide, and on it rests a heavy Dutch working boat, with figures working aboard, waiting to go out on the next tide. The sky is dark with storm clouds except for one stretch of white, and various sailing craft are seen far out on the sea.

# COMPLETED PICTURES

## STUDIES AND SKETCHES

By WILLIAM MERRITT CHASE, N.A.

Born 1849; died 1917

Catalogue Nos. 68 to 101, inclusive

### 68—BOBBIE: A PORTRAIT SKETCH

*Height, 15¾ inches; width, 13¼ inches*

HALF-LENGTH portrait of a chubby and happy, smiling infant, strapped in his high chair with food tray before him and diminutive hand resting on a rich red fruit, gazing wide-eyed at the spectator. He is in white, against a confused background of golden notes, and the tray is a red-brown.

[Seal]

### 69—PORTRAIT OF WILLIAM M. LAFFAN

*Height, 17 inches; width, 14 inches*

HEAD and shoulders portrait of the successor to the Danas in the editorship and ownership of *The Sun*, painted when his hair, beard and moustache were still brown—probably in the Tile Club days. He is facing the left, three-quarters front, looking full into a strong light, which illumines the entire face, and he wears a dark green coat and standing collar. The background is a dull brownish-red.

[Seal]

## 70—PLAYING MOTHER

*Height, 18¾ inches; width, 13 inches*

A ROUND-FACED rosy-cheeked little girl in a white frock, a red bow in her golden-brown hair, is shown at half-length facing the spectator, tenderly holding her dolly in her arms.

[Seal]

## 71—HEAD OF A GIRL

*Height, 19 inches; width, 15 inches*

A YOUNG girl with oval face and deep hazel eyes looks at the spectator with an expression of questioning thoughtfulness, her face framed in the abundance of her dark hair, which parted at the center spreads in its descent and curls back beneath her chin. Suggestions of a white frock are sketched in and she is seen against a brown background.

[Seal]

## 72—PORTRAIT OF JOHN GILMER SPEED

*Height, 20 inches; width, 14 inches*

HEAD and shoulders portrait of a man in the prime of life, with chestnut hair and light moustache and rosy complexion, facing front. He wears a blue suit and dark red scarf, and is placed against a dark brown background.

[Seal]

*Note:* Canvas is stretched at 23 inches by 19, but a memorandum and the painting of the background indicate Mr. Chase's intention to cut it down to the figures given above.

## 73—DOUBLE PORTRAIT: A SKETCH

*Height, 22 inches; width, 15 inches*

FIGURES observed nearly at full length of a black haired young girl and a golden haired very young girl, both in white and facing front, looking squarely at the spectator. The elder's fluffy summer frock is edged with black at the breast, and her neck and waist are encircled by golden-yellow ribbon, while the pink-cheeked infant appears in a pale gold bonnet with orange strings.

*Signed at the upper left, CHASE.*

74—*PORTRAIT OF*

*ROCKWELL KENT, ARTIST*

*Height, 20 inches; width, 16 inches*

THE painter is limned as a young man of rugged type, with swarthy skin and rosy color, but with sensitive full lips and brilliant and attentive brown eyes, and yellowish-chestnut hair. He is presented head and shoulders, facing front, in a black coat disclosing a long and loosely flowing white scarf, against a background of varied olive notes.

[Seal]

75—*A GIPSY SWELL*

*Height, 20 inches; width, 16¾ inches*

HEAD and shoulders portrait of a carelessly, impudently fascinating type of Spanish gipsy, with a half-genial, half-cynical smile and mysterious expression of fathomless eyes. He is turned slightly to the right, with face to the front. His dark hair comes down in ringlets over his forehead, from beneath a broad brimmed hat worn jauntily and decked with a red flower, and white teeth show between lips holding a cigarette, under a slight, bristling moustache. He wears a rose coat with brown velvet collar, and white neck gear coming down his chest in the nature of a *jabot*, touched with red. Dark background.

*Signed at the lower left, WM. M. CHASE. On back of canvas:*  
"A Gipsy Swell, painted by Wm. M. Chase, Madrid,  
1905."

## 76—*THE ETON COLLAR*

*Height, 20 inches; width, 16 inches*

STUDY of a young English girl, with rosy complexion, and dark hair which stands out in wide puffs at the sides of her head, while it is worn very flat over the crown. She appears in head and shoulders, turned very slightly toward the left, and her large eyes look quietly and directly at the spectator. She is in black, with a broad Eton collar coming out in strong relief. Dark reddish-brown background.

[Seal]

## 77—*SHINNECOCK*

*Height, 16 inches; length, 20 inches*

IN the foreground and on the right are low dunes and salt meadows, in soft greens dotted with orange-reds, threaded by sandy roads or paths and cut by an inlet. In the distance sailboats are seen hazily on a pale gray-blue bay, and white clouds mass and spread out over the sky.

[Seal]

## 78—A BOY'S HEAD

*Height, 20 inches; width, 16 inches*

HEAD and shoulders portrait of a red-cheeked youth of foreign type, brown hair falling carelessly over his brow, seen against a dark neutral background, with a warm and softly glowing light concentrated on his face, which with the figure is turned slightly toward the right. He wears a black coat and brown undercoat and a soft white scarf appears at his neck.

*Signed at the lower left, WM. M. CHASE. On the back is a paster in the artist's writing, with title and signature.*

## 79—THE SPANISH DUDE

*Height, 20 inches; width, 16 inches*

A DARK complexioned young man, manifestly proud of his good looks, with hair of rich black and a delicately twisted moustache, is portrayed in head and shoulders, facing the left, with head turned to the spectator, at whom he looks with a bold smile and brilliant eye. He is in dark brown, with a soft white shirt and red scarf.

[Seal]



## 80—*A SON OF THE ARTIST*

*Height, 22 inches; width, 16 inches*

HEAD and shoulders portrait—the canvas scaled for a half-length—of a round-faced boy of tender years, whose thick dark hair falls over his forehead to his eyebrows. He faces the left, three-quarters front, and looks straight ahead of him intently. A dark red garment encircles his shoulders, and white is indicated below. Brown sketchy background.

[Seal]

## 81—*LADY IN BLACK*

*Height, 26 inches; width, 13 inches*

FULL-LENGTH standing figure of a young woman in the costume of the days of the "Grecian bend," more or less, but of great amplitude. The dress is black, with green at the breast and white cuffs and collar. The lady is turned to the left, with face to the front, and wears a small hat trimmed with pink, and leans on an umbrella or parasol.

[Seal]

82—*PORTRAIT OF*  
*CHARLES ULRICH, ARTIST*

*Height, 21 inches; width, 17 inches*

THE subject is presented squarely facing the front, looking the spectator in the eye. He is seen head and shoulders, wearing a coat or perhaps working blouse buttoned up to the neck, above it appearing the ends of his standing collar, open at the front. The coat is sketched in neutral tones, olive, brown and buff, and back of his shoulders the background is dark brown, while back of his head it is a light yellow. The light from above throws his deep-set eyes into partial shadow. A direct studio sketch.

[Seal]

83—*THE PINK BOW*

(Pastel)

*Height, 24 inches; width, 16 inches*

STUDY in head and shoulders of a dark eyed young girl with a rosy light on her face and a brilliant purple-pink bow in the dark tresses that fall to her shoulders, over a broad white lace yoke.

[Seal]

84—*PROSPECT PARK, BROOKLYN:*

*A SKETCH*

(Panel)

*Height, 17¼ inches; length, 25½ inches*

A SMOOTH meadow with grass yellow-green in bright sunshine is bordered in the background by a dense grove of trees whose foliage is a rich dark green, and a little girl in white is crossing the meadow. Near the foreground a young woman in gray sits on a bench, reading, in partial shadow.

[Seal]

85—*THE RED JACKET*

(Panel)

*Height, 25½ inches; width, 20¼ inches*

A SELF-COMPOSED young woman with dark brown eyes and delicate features, walking toward the right, is seen at half-length as she turns her head casually and looks across her right shoulder at the spectator, with the most entire composure. She wears a jacket of rich red, and a conical straw hat trimmed with a rich emerald ribbon and a pink bow or bouquet.

*Signed at the lower left, WM. M. CHASE.*

**86—SHINNECOCK SANDS**

*Height, 23 inches; length, 23½ inches*

A HIGH horizon nearly level, a green mound breaking its line toward the left, stands out against a white sky, and bounds a sloping stretch of gray sandy waste spotted in the foreground with bluish seashore vegetation.

[Seal]

**87—STILL LIFE**

*Height, 20½ inches; length, 26¼ inches*

AN urn of greenish brass glows softly in a subdued light falling from above upon the yellow ground on which it stands, and beside it is a decorated porcelain bowl, and in the shadowy background a brown jar.

[Seal]

## 88—DEVOTION

*Height, 28½ inches; width, 17½ inches*

IN the white robes and white cowl of a devotee of the Church a dark haired, serious young woman, with eyes upraised and cross clasped in both hands before her breast, is shown in a strong light, standing and facing the left, three-quarters front, appearing at half-length.

*Signed at the lower left, WM. M. CHASE.*

## 89—THE MUSICIAN

*Height, 27¾ inches; width, 21¾ inches*

HALF-LENGTH portrait of a young man of blond complexion and blue eyes, with lively color in his cheeks, and with a slight red moustache and thick reddish hair that is brushed to stand out loosely from his head. He sits with figure toward the right and face almost full front, and wears an olive-green coat and large black bow tie, and soft white shirt. Brown background.

*Signed at the lower left, WM. M. CHASE. On the back:  
"Painted by Wm. M. Chase in Madrid, 1905."*

## 90—*PORTRAIT SKETCH*

*Height, 27 inches; width, 22 inches*

HEAD and shoulders of a pleasant-featured, smiling, blue-eyed young woman with delicate creamy-white skin and pale brown hair, looking directly at the observer and in a soft but strong light. A fluffy white gown, cut low, is indicated, and a dark brown background is loosely brushed in.

[Seal]

## 91—*PORTRAIT OF HARRIET HUBBARD AYER*

*Height, 27 inches; width, 22 inches*

HALF-LENGTH portrait of a young woman with sensitive lips and nostrils, a pink complexion, and curling hair in which rich brown notes and golden-blond lights appear, facing the front, turned slightly toward the left. Her blue-lined pale yellow poke bonnet is trimmed with pink, and her summery dress is white with blue trimmings.

[Seal]

**92—FAIRIES: A SKETCH**

*Height, 22 inches; length, 29 inches*

MERRILY dancing, hand in hand, a chain of four very smiling and modern sprites, in yellow and crimson and mauve and white, with gauzy wings, face the observer from among deep grasses and taller flowers, on a gentle incline beneath a blue sky.

[Seal]

**93—STILL LIFE: FLOWERS**

*Height, 32 inches; width, 22 inches*

A BOUQUET informally arranged of rich red flowers relieved by the deep green of the large leaves on their stems stands in a tall jar, on a table covered with a brown and green drapery. Beside it is a squat bottle-form vase of dark bluish-green. Dusky background of dark, warm, neutral brown.

*Signed at the lower left, WM. M. CHASE.*

## 94—*THE WHITE HAT*

*Height, 30 inches; width, 25 inches*

HALF-LENGTH figure of a young woman whose face shows an interesting expression, who appears in outdoor costume facing the right, three-quarters front. Her low broad hat and rather tight-fitting jacket are gray-white, with creamy tones, and she wears a black and white lace boa or muffler around her neck and shoulders.

[Seal]

## 95—*DUTCH ORPHAN*

*Height, 30 inches; width, 27 inches*

FIGURE of a young-mature woman with pinkish complexion and sandy hair, appearing at a little more than half-length, in the regulation costume of the Dutch orphans—effectively protecting them everywhere in Holland—one sleeve red and the other black, black waist and skirt and white scarf and cap. She is turned toward the left, three-quarters front, with face in profile and right hand raised to her cheek. Buff background.

*Signed at the upper left, WM. M. CHASE.*



## 96—STUDY OF A SPANISH GIRL

*Height, 32 inches; width, 25 inches*

THREE-QUARTER-LENGTH portrait of an interesting looking, serious young woman, with loosely flying, curly dark brown hair, warm lips and dark eyes. She is seated in an arm chair upholstered in red, sitting well forward and alert, and with the light strongly on the right side of her face has turned her head toward her left. She is in a plum colored gown with black around the neck, and large sleeves.

[Seal]

## 97—PORTRAIT OF THE ACTRESS LINDA DIETZ

*Height, 35 inches; width, 29 inches*

THREE-QUARTER-LENGTH seated figure of a Titian-haired young woman, turned toward the left, with face nearly full front. She wears a buff-gray gown with faint olive shadows, with elbow sleeves edged with white lace, white lace at her throat, and brownish-gray gloves, and holds a black fan. Her dark eyes look directly at the observer. Light gray and buff background, lightly rubbed in.

[Seal]

98—*LANDSCAPE: SHINNECOCK*

*Height, 30 inches; length, 34½ inches*

WHITE cumulus cloud billows with mauve-tinted edges float in a robin's-egg green sky, above distant grayish-blue water and a foreground of rolling dunes, green and brown, with a single dark green bush rising above the herbage line.

[Seal]

99—*AUTUMN STILL LIFE*

*Height, 40 inches; width, 40 inches*

HUGE rich and luscious looking pumpkins are the main contribution of autumn to the picture, and they lie on table and dish in a bright light against a dark background—cut and uncut, a bright golden-yellow and a warm reddish-orange. Beside them are rosy tomatoes, a dark green cucumber and a carrot.

[Seal]

## 100—*BATH BEACH: A SKETCH*

*Height, 27 inches; length, 50 inches*

AN early canvas. On the left is the blue-gray bay, looking up toward Fort Hamilton and across Forts Lafayette and Wadsworth to the Staten Island hills in the distance, and steamers appear dimly at the entrance of the Narrows. Along the waterfront in the foreground runs a broad, formal, sandy path edged on one side by silver birches, on its landward side a well kept green lawn strung with high protective nets and showing the base of a flag pole, in front of which facing the water is a brass saluting cannon. A mother and child are walking in the path, and a young woman in white is seated on a bench, while other figures are suggested in the water and on a small pier.

*Signed at the lower right, CHASE.*

## 101—*MISS VIRGINIA GERSON*

*Height, 72 inches; width, 76 inches*

FULL-LENGTH portrait of a young lady in an outdoor summer costume of white, holding a closed pink parasol. She stands facing the left, with head turned to the spectator and poised lightly over her left shoulder, and she is seen with studied vagueness against a background still more vague of pale old rose.

[Seal]



# FIRST AFTERNOON'S SALE

TUESDAY, MAY 15, 1917

## AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

Catalogue Nos. 400 to 562, inclusive

---

### SPANISH, ITALIAN, CHINESE AND OTHER POTTERIES AND PORCELAINS

**400—CHINESE POTTERY JAR**

Green glaze.

*Height, 5½ inches.*

**401—THREE BLUE AND WHITE POTTERY VASES**

Spanish.

**402—OLD SPANISH POTTERY BOWL ON FOOT**

Polychrome decoration.

*Height, 7 inches.*

**403—OLD SPANISH POTTERY JARDINIÈRE**

With band decorations of garlands in yellow,  
blue, red and green.

*Height, 6¼ inches; diameter, 7½ inches.*

**404—SUNG JAR**

Inverted pear shape. Cream-white glaze.

*Height 5½ inches.*

## *First Afternoon*

---

**405—JAPANESE POTTERY JAR**

Conventional floral decoration in pale yellow and brown.

*Diameter, 8 inches.*

**406—LOWESTOFT PITCHER**

With monogram F. M. on shield.

*Height, 8½ inches.*

**407—ANTIQUE JAPANESE POTTERY JAR**

With two loop handles.

*Height, 9 inches.*

**408—ITALIAN MAJOLICA BOWL**

Floral decoration in blue.

*Diameter, 9½ inches.*

**409—PORCELAIN STATUETTE ON PEDESTAL**

Dresden style. Dancing Girl.

*Height, 9½ inches.*

**410—IMARI PORCELAIN BOWL**

Japanese. Floral decoration in gilt and enamels.

*Diameter, 9¾ inches.*

**411—TAKATORI JAR**

Cone shape, with brown and gray glaze.

*Height, 7 inches.*

**412—OLD DELFT JAR**

With the word "Duykerke" in blue.

*Height, 10 inches.*

## *First Afternoon*

---

**413—BLUE AND WHITE GINGER JAR**

With cover.

*Height, 10 inches.*

**414—PORCELAIN JAR**

Oviform. Green glaze with souffle markings in *sang-de-bœuf*.

*Height, 11 inches.*

**415—OLD POTTERY JAR**

Unglazed red clay.

*Height, 10 inches.*

**416—OLD MAJOLICA BOWL**

With floral decoration in mulberry. Rich iridescence. Mark of D.

*Diameter, 11½ inches.*

**417—JAPANESE VASE WITH COVER**

Rice-colored glaze. Copper cover.

*Height, 11½ inches.*

**418—BLUE AND WHITE DELFT BOWL**

Decoration of a pagoda.

*Diameter, 11 inches.*

**419—SPANISH POTTERY PITCHER**

With decoration in blue. Two handles.

*Height, 11½ inches.*

**420—SPANISH POTTERY JAR**

Cream-white glaze with coat-of-arms in blue.

*Height, 12 inches.*

## *First Afternoon*

---

**421—DELFT BOTTLE**

With wreath in blue.

*Height, 12½ inches.*

**422—CHINESE JAR WITH COVER**

Oviform. Rice-colored glaze with brown crackle.  
Decoration of vases of flowers in colored enamels.

*Height, 18 inches.*

**423—BLUE AND WHITE JAR**

Spanish.

*Height, 13 inches.*

**424—OLD SPANISH POTTERY PITCHER**

Polychrome decoration. (Imperfect.)

*Height, 13½ inches.*

**425—SUNG VASE**

Gourd shape. With incised and painted decoration of peony and chrysanthemum.

*Height, 13 inches.*

**426—TWO SPANISH POTTERY PLATES**

Cream-white glaze. Deep centers with lobed rims.

*Diameter, 11½ inches.*

**427—SPANISH POTTERY PITCHER**

Ornamentation of mounted soldier. Polychrome decoration.

*Height, 14 inches.*

**428—TWO POTTERY PLAQUES**

One, Italian; the other, Spanish.

*Diameters, 12 and 15 inches.*



## *First Afternoon*

---

### 429—TWO HISPANO-MOESQUE PLATES

Shallow dome shape, with floral decoration in copper lustre.

*Diameters, 13½ and 15 inches.*

### 430—ANTIQUE JAPANESE POTTERY JAR

Brown glaze with running overglaze in gray.

*Height, 14 inches; diameter, 12½ inches.*

### 431—OLD DELFT JAR

Decoration in blue. Brass top.

*Height, 14 inches.*

### 432—DELT PLAQUE

With polychrome decoration.

*Diameter, 14 inches.*

### 433—TWO IMARI PORCELAIN PLAQUES

With decoration of vases of flowers and diaper pattern in brilliantly colored enamels.

*Diameters, 15½ and 16 inches.*

### 434—LARGE SPANISH POTTERY PITCHER

Polychrome decoration.

*Height, 16 inches.*

### 435—POTTERY BOWL ON FOOT

Spanish. Repoussé ornamentation of scrolls and scepter heads.

*Diameter, 17 inches.*

### 436—CHINESE PORCELAIN VASE

Mottled green and brown glaze.

*Height, 18 inches.*

## *First Afternoon*

---

**437—CHINESE PORCELAIN PLAQUE**

With brilliant enameled and gilded decoration of dragons amid cloud forms.

*Diameter, 18 inches.*

**438—KUTANI PORCELAIN BEAKER-SHAPED VASE**

Decoration of flowers and howo birds in brilliant enamels.

*Height, 24½ inches.*

**439—JAPANESE PORCELAIN JAR**

Coral red glaze with ornamentation of heron, iris and diaper patterns in brilliant enamels.

*Height, 28 inches.*

**440—FOUR PLATTERS**

One, Canton, and the other three, Staffordshire with willow pattern.

*Varying in diameters from 18½ to 18 inches.*

**441—STAFFORDSHIRE PLATTER**

Printed in light blue. Tyrolean scenery. Mark, W. R. and Co.

*Length, 19 inches; width, 15 inches.*

**442—BLUE AND WHITE PLATTER**

With gravy well. Mark, J. & W. R.

*Length, 21 inches; width, 18 inches.*

**443—PLASTER STATUETTE**

A saint.

*Height, 16½ inches.*

## *First Afternoon*

---

**444—STAFFORDSHIRE PLATTER**

British Isles series. Blue and white. Mark of R. S. and S.

*Length, 20½ inches; width, 16½ inches.*

**445—LARGE PLATTER**

Mason's iron stone. With decoration of pheasant and flowers in brilliant colors.

*Length, 20½ inches; width, 16 inches.*

**446—STAFFORDSHIRE POTTERY PLATTER**

With gravy tree and well. Floral decoration.

*Length, 20 inches; width, 16 inches.*

**447—OLD DUTCH BOTTLE**

Flattened globular body with tubular neck. Used in many of Mr. Chase's still-life paintings.

*Height, 18 inches.*

## **ANTIQUE BRASS, COPPER AND OTHER METALS**

*Note:* Many of these pieces were used by Mr. Chase as subjects for his still-life paintings.

**448—BRASS PAN AND INCENSE BURNER**

The former with wooden handle.

**449—FOUR PIECES OF OLD COPPER**

Two pitchers and two small pots.

**450—BRASS TEAPOT AND TWO JUGS WITH LONG HANDLES**

The first, globular.

## *First Afternoon*

---

**451—TWO PIECES OF COPPER**

Kettle and hot-water urn. Latter lacks cover.

**452—COFFEE-POT AND JUG**

The former, brass, and the latter, copper.

**453—BRASS HAND WARMER**

With loose handle.

*Length, 7 inches; width, 5 inches.*

**454—TWO BRASS KETTLES**

One, dome-shaped, and the other, compressed globular.

**455—ANTIQUE BRASS CHALICE**

Hour-glass form.

*Height, 9½ inches.*

**456—ANTIQUE COPPER WATER BOTTLE**

Barrel shape. With brass hooks.

*Height, 9 inches.*

**457—BRASS BRAZIER**

With wooden handle.

**458—OLD BRASS JUG**

With hinged cover.

*Height, 9 inches.*

**459—BRASS BRAZIER AND PAN**

The former, on three feet; the latter, with an iron handle.

**460—TWO PEWTER JUGS**

With hinged covers.

## *First Afternoon*

---

**461—THREE PEWTER PLATES**

Various sizes. One with the initials C. B.

**462—PIERCED COPPER SPHERE**

With hanging ornament.

**463—HAMMERED BRASS JARDINIÈRE**

Globular, with lion-head and loose ring handles.

*Height, 10½ inches; diameter, 11 inches.*

**464—SMALL BRASS KETTLE**

With bail handle.

**465—PEWTER STEIN**

With repoussé cover.

*Height, 10 inches.*

**466—ANTIQUE COPPER FIRE BOX AND VASE**

The former, with bail handle and three ball feet;  
the latter, with two handles.

**467—PEWTER PITCHER AND SUGAR BOWL**

Low form.

**468—TWO BRASS PANS**

With long iron handles.

**469—OLD DUTCH WARMING PAN LID**

With repoussé and engraved ornamentation.

*Diameter, 12½ inches.*

**470—TWO COPPER KETTLES**

Dome-shaped. (One cover lacking.)

## *First Afternoon*

---

**471—TWO PLATE WARMERS**

One, brass, and the other, tin.

**472—OLD COPPER STRAINER**

With long handle.

**473—SMALL BRASS PAN AND COPPER KETTLE**

The former, on three feet; the latter, with bail handle.

**474—BRASS JARDINIÈRE**

Oval, with repoussé ornamentation. Rests on four feet.

*Length, 11 inches; width, 7¼ inches.*

**475—THREE BRASS PANS**

Various sizes.

**476—TWO REPOUSSÉ BRASS RELIQUARIES**

With wood bases.

*Each: Height, 25½ inches.*

**477—BRASS COFFEE-POT**

With dome-shaped cover and ornamentation of a copper band.

*Height, 13 inches.*

**478—BRASS KETTLE**

With bail handle.

**479—OLD COPPER TEA-KETTLE**

With bail handle.

*First Afternoon*

---

480—OLD COPPER COFFEE-POT

With short spout and spreading foot.

*Height, 11 inches.*

481—BRASS HOT-WATER KETTLE ON STAND

With bail handle.

482—OLD COPPER STRAINER

With long handle.

483—OLD HAMMERED COPPER JUG

With wide spreading base.

*Height, 9 inches.*

484—BRASS HOT-WATER URN

On three feet.

*Height, 14½ inches.*

485—COPPER HOT-WATER URN

With one handle.

*Height, 13 inches.*

486—JAPANESE LANTERN

Spherical. Pierced ornamentation.

*Diameter, 10¼ inches.*

487—OLD BRASS KETTLE

With bail handle.

*Diameter, 11 inches.*

488—TWO PANS

One, brass, and the other, copper.

## *First Afternoon*

---

**489—BRASS VASE AND FIRE BOX**

Former with pierced rim; the latter, with bail handle.

**490—COPPER STRAINER**

With loose ring handle.

*Diameter, 10¾ inches.*

**491—BRASS HOT-WATER URN**

Vase-shaped. With one handle and three feet.

*Height, 18 inches.*

**492—BRASS KETTLE AND STAND**

The latter with pierced sides.

**493—RUSSIAN COPPER POT**

With one handle.

*Height, 8 inches.*

**494—BRASS PAN**

With two handles and three feet.

*Diameter, 11¾ inches.*

**495—BRASS PLAQUE**

With engraved ornamentation of Samson and the Lion.

*Diameter, 12½ inches.*

**496—COPPER COFFEE URN**

With two handles and on tall foot.

*Height, 14 inches.*

**497—COPPER PAN**

With long iron handle.



## *First Afternoon*

---

**498—OLD BRASS POT**

With bail handle and three feet.

*Length, 18 inches; width, 10½ inches.*

**499—OLD SHEFFIELD HOT-WATER URN**

On shaped base with three ball feet. Spout lacking.

*Height, 11½ inches.*

**500—PEWTER WALL FONT**

With relief ornamentation of garlands and masks in profile.

*Height, 11 inches.*

**501—OLD BRASS PAN**

With long iron handle.

**502—OLD HAMMERED COPPER JUG**

With top handle and two spouts.

*Height, 15 inches.*

**503—COPPER COFFEE-POT AND COPPER CUP**

The latter with an iron handle.

**504—BRASS JARDINIÈRE**

With coat-of-arms, side handles and paw feet.

*Height, 18½ inches; diameter, 13½ inches.*

**505—COPPER HOT-WATER URN**

Cylindrical, on square base. Iron head and ring handles.

*Height, 19 inches.*

## *First Afternoon*

---

**506—BRASS TEA-KETTLE**

Globular. With bail handle.

**507—BRASS POT**

With bail handle of iron.

*Height, 9¼ inches.*

**508—BRASS STRAINER**

With two handles.

*Diameter, 10¾ inches.*

**509—BRASS POT**

With flanged rim and two side handles.

*Diameter, 12½ inches.*

**510—OLD COPPER POT**

With two side handles.

*Diameter, 13 inches.*

**511—COPPER KETTLE**

Globular, with dome cover and bail handle.

**512—HAMMERED COPPER SAMOVAR**

Globular, with bail handle and three feet.

*Height, 14 inches.*

**513—OLD DUTCH CAN**

Cone-shaped, with two side handles and three feet.

*Height, 13 inches.*

**514—DUTCH PEAT POT**

Copper, with brass cover, bail handle and feet.

*Height, 16 inches.*

## *First Afternoon*

---

**515—LARGE BRASS KETTLE**

Pear-shaped.

*Height, 14 inches.*

**516—LARGE BRASS PAN**

With flaring sides.

*Diameter, 18 inches.*

**517—PEWTER PLATE**

*Diameter, 18 inches.*

**518—OLD COPPER KETTLE**

With long spout and bail handle.

*Height, 12 inches.*

**519—OLD BRASS JARDINIÈRE**

With lion-head and loose ring handles and three paw feet.

*Height, 14 inches; diameter, 16 inches.*

**520—DUTCH BRASS PEAT POT**

Pear-shaped, with copper bands and bail handle.

*Height, 14½ inches.*

**521—DUTCH PEAT POT**

Copper, with brass cover, bail handle and feet.

*Height, 18 inches.*

**522—HAMMERED COPPER JUG**

Spanish. With top handle.

*Height, 17½ inches.*

**523—DUTCH BRASS PEAT POT**

Oviform, with copper bands and loose bail handle.

*Height, 16 inches.*

## *First Afternoon*

---

### **524—FOUR COVERS**

Three of brass and one of copper.

### **525—COPPER JUG**

Spanish. Pear-shaped, with top handle.

*Height, 18 inches.*

### **526—DUTCH COPPER PEAT POT**

With brass bands, cover and feet.

*Height, 15 inches.*

### **527—LARGE BRASS KETTLE**

Pear-shaped, with bail handle.

*Height, 14 inches.*

### **528—TALL BRASS PITCHER**

Pear-shaped, with scroll handle.

*Height, 17 inches.*

### **529—COPPER HOT-WATER URN**

On three paw feet.

*Height, 17½ inches.*

### **530—BRASS SKIMMER**

With long iron handle.

### **531—BRASS TEA-KETTLE AND COPPER COFFEE-POT**

The former, globular; the latter, pear-shaped.

### **532—DUTCH BRASS MILK JUG**

With side handle.

*Height, 16½ inches.*

## *First Afternoon*

---

**533—DUTCH BRASS MILK JUG**

With side handle.

*Height, 21 inches.*

**534—HAMMERED BRASS JARDINIÈRE**

With lion mask and ring handles and ball feet.

*Diameter, 14¾ inches.*

**535—COPPER BOWL**

Compressed globular form.

*Diameter, 14 inches.*

**536—DUTCH BRASS PEAT POT**

Pear-shaped, with copper bands and three ball feet.

*Height, 17½ inches.*

**537—BRASS KETTLE**

Globular, with bail handle.

**538—HAMMERED BRASS JARDINIÈRE**

Slightly spreading foot.

*Height, 11 inches; diameter, 14 inches.*

**539—HAMMERED COPPER POT**

With one ring handle.

*Height, 11½ inches.*

**540—BRASS PAN**

On three feet.

*Diameter, 16¼ inches.*

**541—BRASS SAMOVAR**

Pear-shaped, with pierced foot and two side handles.

*Height, 22½ inches.*

## *First Afternoon*

---

**542—JAPANESE BRONZE JAR**

Globular, with dragon coiled about the rim.

*Diameter, 20 inches.*

**543—BRASS JARDINIÈRE**

With copper rim and ball feet.

*Height, 18 inches.*

**544—REPOUSSÉ COPPER URN**

Ribbed ornamentation.

*Height, 21½ inches.*

**545—LARGE BRASS HOT-WATER POT**

Globular, with spigot and bail handle.

*Height, 18½ inches.*

**546—DUTCH BRASS CAN**

Oviform, with two side handles.

*Height, 18½ inches.*

**547—TWO BRASS JARDINIÈRES**

With paw feet, lion mask and ring handles.

*Height, 14 inches; diameter, 15 inches.*

**548—BRASS WINE COOLER**

Urn-shaped, with dome cover and three feet.

*Height, 20 inches.*

**549—SPANISH COPPER BRAZIER**

Scroll supports.

*Height, 17½ inches; diameter, 18 inches.*

## *First Afternoon*

---

**550—HEAVY COPPER PAN**

With two iron handles.

*Diameter, 17 inches.*

**551—LARGE COPPER JARDINIÈRE**

Ribbed ornamentation.

*Height, 12 inches; diameter, 20 inches.*

**552—LARGE BRASS HOT-WATER KETTLE**

With bail handle and spigot.

*Height, 18 inches.*

**553—HEAVY COPPER CAN**

Pear-shaped, with two side handles.

*Height, 18½ inches.*

**554—COPPER HOT-WATER URN**

Square form, with two spigots, two handles and pierced base.

*Height, 22½ inches.*

**555—HEAVY HAMMERED BRASS KETTLE**

Iron handle.

*Height, 10½ inches; diameter, 17 inches.*

**556—LARGE BRASS PAN**

On four paw feet.

*Diameter, 26 inches.*

**557—LARGE HAMMERED BRASS KETTLE**

Semi-globular, with two top handles.

*Height, 12 inches; diameter, 22 inches.*

## *First Afternoon*

---

**558—OLD COPPER HOT-WATER URN**

Vase-shaped, with scroll handles and domed top.

*Height, 28½ inches.*

**559—LARGE HAMMERED COPPER HOT-WATER URN**

Vase-shaped, with two side handles.

*Height, 35 inches.*

**560—VERY LARGE BRASS HOT-WATER URN**

Vase-shaped, with loose ring handles.

*Height, 34½ inches.*

**561—VERY LARGE BRASS JARDINIÈRE**

With repoussé ornamentation, loose ring and lion head handles and paw feet.

*Height, 26 inches; diameter, 28 inches.*

**562—LARGE BRASS CANDLESTICK**

Hexagonal with spreading base.

*Height, 58 inches.*



## SECOND EVENING'S SALE

TUESDAY, MAY 15, 1917

### AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.00 O'CLOCK

---

### PICTURES BY AMERICAN AND FOREIGN ARTISTS OF THE MODERN SCHOOLS

Catalogue Nos. 102 to 151, inclusive

JOHN LAVERY, A.R.A.

ENGLISH: 1856—

102—ON A STEAMER DECK

(Panel)

\$ 21 <sup>4/10</sup>

*Height, 5½ inches; length, 8½ inches*

A SKETCH of passengers in red and blue wraps with steamer rugs of quiet colors reclining in steamer chairs on the deck of a liner, and beyond, a brilliant blue sea.

*Signed at the lower right, J. LAVERY. '92.*

## HENRY MUHRMAN

AMERICAN: 1854—

### 103—*BUILDINGS IN JERSEY CITY*

(Water Color)

*Height, 8¼ inches; width, 4¾ inches*

A TALL irregular group of buildings, pink, brown, blue and gray, mounting against a light summer sky from the low bank of a blue stream an edge of which is seen in the foreground.

*On the back:* "Buildings in Jersey City, painted by H. Muhrman; loaned by Wm. M. Chase."

## DAVID JOHNSON, N.A.

AMERICAN: 1827—1908

### 104—*LANDSCAPE*

(Panel)

*Height, 5½ inches; length, 8¾ inches*

A ROUGH farm road in a partly cleared landscape crosses the foreground, skirting a stream or pond, and winds between tree groups on the left toward a farm house in the middle distance, and figures are dimly seen in the shadows.

*Signed at the lower left (in monogram), D J.*

ROBERT FREDERICK BLUM, N.A.

AMERICAN: 1857—1904

105—*STUDY OF A HEAD*

*Height, 8 inches; width, 6 inches*

AN interesting, free and vigorous study of a face with strongly marked characteristics, the head of a man of advanced years with large features and a great shock of hair carelessly worn, turned toward the right, three-quarters front. In brown on a gray-white ground, the features left mainly in the ground color.

*Signed at the lower left, BLUM, 1879.*

M. M. YOUNG

CONTEMPORARY

106—*THE STUCCO SHOP*

(Water Color)

*Height, 9¼ inches; width, 5½ inches*

STRAIGHT front view of a small French shop, its windows full of quiet color, and a woman and child talking with the shopman in the doorway.

*Signed at the lower left, M. M. YOUNG.*

**P. PIERRE TROUBETSKOY**

CONTEMPORARY

**107—LES BOULEVARDS, PARIS**

(Panel)

*Height, 6¼ inches; length, 9¼ inches*

A BROUGHAM drawn by a pair of bays with docked tails, with the coachman seated rigidly, stands in the foreground, and in the farther roadway closed and open cabs stand in one of the *rangs*, with buildings seen beyond and foliage intervening.

\$ 30.00

**J. H. VAN MASTENBROEK**

DUTCH: 1875—

**108—CITY SKETCH**

(Panel)

*Height, 7 inches; length, 9 inches*

IN the foreground is a broad *place*, seen under a gray and hazy atmosphere, with a large coach or other vehicle toward the left and a few pedestrians in variously colored clothing wandering their several ways, and in the background are tall buildings, the highest surmounted by a tower or steeple.

\$ 27.00

*Signed at the lower left, J. H. MASTENBROEK, and on the back, J. M.*

**LUIS JIMENEZ**

SPANISH: 1845—

**109—THE GREEN SHAWL**

(Panel)

*Height, 10 inches; width, 6 inches*

A LIGHT-HAIRED, rosy-cheeked and plump young woman of mature expression is portrayed at three-quarter length, seated and facing the right, in a soft but brilliant light against a reddish-brown background. She is in white, with a transparent green lace shawl edged with red draped about her.

*Signed at the lower left, LUIS JIMENEZ, PARIS.*

**W. L. BRUCKMAN**

DUTCH: CONTEMPORARY

**110—BUILDING A BOAT**

(Pastel)

*Height, 10 inches; width, 8 inches*

A GROUP of both imposing and humble buildings is seen on a high hill and down its forward slope, with a flight of steps leading alongside down to a gray beach, where a number of men are at work building a sailboat.

*Signed at the lower right, W. BRUCKMAN.*

## FRANCIS PETER PAULUS

CONTEMPORARY

### 111—COASTAL SCENE

(Water Color)

*Height, 9 inches; length, 11¼ inches*

A BROAD sandy beach of a European coast extends back from the foreground, bordered in the distance by a line of houses on the left. To right, in shallow water, sail boats rest on the sands, their pennants flying in an off-shore breeze, and occasional figures are seen in the waves and on the beach.

*Signed at the lower left, PAULUS, '05; and inscribed: "To my friend Wm. M. Chase, FRANCIS PETER PAULUS."*

## ALSON SKINNER CLARK

AMERICAN: 1876—

### 112—URBAN LANDSCAPE

(Panel)

*Height, 7½ inches; length, 9½ inches*

A VIEW over the low toned, variously colored roofs of low buildings in the foreground, to the tall buildings of a city beyond, with intervening green spaces and short, bushy brown trees.

*Signed at the lower left, "To my friend W. M. Chase, A. S. CLARK."*

G. C. HALLOWAY

AMERICAN: CONTEMPORARY

\$12.50

113—*SKETCH IN A PORT*

(Panel)

*Height, 8 inches; length, 9¼ inches*

RESTLESS waters of a bay or tidal river occupy foreground and middle-ground of the picture, anchorage buoys rise at right and left, and yards project into view from the left. Across the background stretches the hazy waterfront of a city.

*Signed at the lower right, G. C. HALLOWAY.*

E. DALLETT

(Mrs. Jules Turcas)

AMERICAN: CONTEMPORARY

\$7.50  
682.50  
689.50

114—*HEAD OF A YOUNG WOMAN*

(Panel)

*Height, 10 inches; width, 8 inches*

HEAD and shoulders portrait of a dark haired young woman, figure to the front and face turned toward her left shoulder. She glances downward, with a quiet, smiling expression, and appears in a low-cut black gown with transparent sleeves. In her hair is a dark red rose.

*Signed at the upper right, E. DALLETT.*

689  
17  
5062  
#17 50

**SALVATORE ANTHONY GUARINO**

AMERICAN: CONTEMPORARY

**115—COCK FIGHT**

*Height, 9 inches; length, 11 inches*

IN dim lamplight two brilliant game birds are seen in the preliminaries of attack, encouraged by a bald attendant, in a main encircled by crowded rows of eager figures in semi-darkness.

*Signed on the back, GUARINO (U?) S A, 1906.*

**DANIEL GARBER, N.A.**

AMERICAN: 1880—

**116—THE HOUSE ON THE HILL**

*Height, 9 inches; length, 12 inches*

A EUROPEAN composition, apparently painted in France, picturing a creamy white and grayish dwelling with flat roof, its walls in sunshine and shadow, overtopped by slender trees whose sparse foliage trembles in a summer breeze, on a cleared crest among buildings situated on different levels, seen against a rolling wooded background.

*Artist's name, and title, on pasters on the back.*



WILLIAM LANGSON LATHROP, N.A.

AMERICAN: 1859—

117—*LANDSCAPE*

(Water Color)

*Height, 8½ inches; length, 14½ inches*

A BROWN field low and flat lies before a high bluff which is topped by a wood, the trees leafless, and part way up the bluff stands a tall house with a lean-to addition.

*Signed at the lower right, W. L. LATHROP.*

ARTHUR QUARTLEY, N.A.

AMERICAN: 1839—1886

118—*MARINE*

*Height, 8¼ inches; length, 14 inches*

A GROUP of working sailboats seen in gently ruffled water, full of color, under a darkening gray sky with a patch of light over the horizon away at the left.

*Signed at the lower left, A. QUARTLEY.*

FREDERIC NUNN

AMERICAN: 1879—

119—AT THE BEACH

*Height, 9 inches; length, 13 inches*

IN green swinging chairs under an open shelter at a bathing beach people are seated, on a bright and breezy summer day, with other idlers sitting on the sands before them, and two girls in bathing costume standing near, at the edge of deep blue water. A sketch.

*Signed at bottom center, NUNN.*

J. CARROLL BECKWITH, N.A.

AMERICAN: 1852—

120—HEAD OF PEASANT

*Height, 10 inches; length, 13¾ inches*

AN outdoor study of the head of a young peasant woman, seen in profile to the right, against a mass of fresh and soft green grass relieved with spots of white and red, in a veiled sunlight. Her golden-bronze hair is waved and braided close to her head, and she wears a blue-black waist and white neckerchief.

*Inscribed and signed at the upper right: "To my friend Wm. M. Chase; CARROLL BECKWITH."*

## J. FRANK CURRIER

AMERICAN: 1843—1909

### 121—*GERMAN LANDSCAPE*

*Height, 10¾ inches; length, 16¼ inches*

AGAINST a windy sky of varicolored clouds, clumps of low trees stand out in sunlight in a rough green field, one group showing dense foliage, a nearer group only sparse leafage.

*Signed at the lower right, J. FRANK CURRIER, POLLING.*

## ELSA SCHINDLER

AMERICAN: CONTEMPORARY

### 122—*TWILIGHT*

(Water Color)

*Height, 14 inches; width, 12 inches*

UNDER a darkening, clouded sky, with faint tinges of sunset, a rolling green hillside slopes to a brook in the foreground.

*Signed at the lower right, SCHINDLER.*

*Exhibited at The Art Club, Philadelphia.*

WALTER DOUGLAS 1

AMERICAN: CONTEMPORARY

123—THE GOOD MOTHER

Height,  $18\frac{3}{4}$  inches; length, 14 inches

A LARGE black hen, standing beside a haystack, has called to her her brood of fuzzy chicks, upon finding a good feeding ground.

Signed at the lower left, WALTER DOUGLAS.

B. K. HOWARD

AMERICAN: CONTEMPORARY

124—FIREWORKS OVER THE RIVER

Height, 12 inches; length, 16 inches

A BROAD river crosses the line of vision, between dark banks, and numerous shadowy boats are on it, and people are seen in silhouette against it, seated on the edge of the hither bank. Occasional lights spot the farther shore, and fireworks course through the air.

Signed at the lower right, B. K. HOWARD.

0

ALICE SCHILLE

AMERICAN: CONTEMPORARY

125—BOATING DAYS

*Height, 12 inches; length, 18 inches*

SEVERAL catboats, some with sails up, are tied to the leeward side of a long narrow pier, and others are moored to stakes beyond. On the pier are strolling figures in summer attire.

*Signed at the lower left (beneath the frame, the picture having been cut down), ALICE SCHILLE.*

J. FRANK CURRIER

AMERICAN: 1848—1909

126—CORNER OF A TOWN

*Height, 12½ inches; length, 18¾ inches*

GROUPS of Old World houses stand at right and left of a sunken street or village road, those on the left in sunshine, and at the far end of the street is a wooded park. In the foreground, in transparent shadow, a team of old white horses are seen on a rustic bridge over a brook.

*On stretcher, in Mr. Chase's writing: "Painted by J. Frank Currier."*

**E. ESTABAN**

SPANISH: CONTEMPORARY

**127—IN THE BULL RING**

*Height, 12¾ inches; length, 17¼ inches*

Two men support an injured devotee of the ring who is about to fall to earth, and a third man runs to their aid, past a collapsed horse; a woman is seen looking intently over the railing, and more of the audience are indicated in darkness in the background.

*Signed at the lower right, E. ESTABAN.*

**MARIANO FORTUNY Y CARBO**

SPANISH: 1838—1874

**128—THE CHICKEN YARD**

*Height, 15 inches; length, 18¼ inches*

THE spectator looks into the yard under a soft light, as under the screen or shadow of a large neighboring building, the chicken house or shed appearing in one corner and a picket fencing extending from it across the background. Above the fence hangs a mass of green, yellow and brown foliage, in the left foreground is a pool surrounded by a coping, and numerous hens of varied color spot the gray and brown ground.

*Signed at the lower right, FORTUNY, 1859.*

\$150.00

## ANTOINE VOLLON

FRENCH: 1833—1900

### 129—*FARM YARD*

(Panel)

*Height, 18½ inches; width, 15¼ inches*

A PAINTING of rich and warm, soft velvety surfaces in sunlight and shadow, found in a corner of a French farmyard up against a cream-toned old barn with brown thatched roof, where chickens vagrantly pick their food.

*Signed at the lower right, A. VOLLON.*

## LOUIS ALEXANDRE LELOIR

FRENCH: 1843—1884

### 130—*ALPINE HUNTERS*

(Panel)

*Height, 9¼ inches; length, 22½ inches*

Two men in high boots, and costumes of gray and yellow, brown and red, are seen on snow-clad summits, armed with bow-guns. One lies flat, taking aim; his comrade is re-loading, and beside him is a fallen antelope.

*Signed at the lower right, LOUIS LELOIR.*

\$40.  
639  
679

## FERDINAND ROYBET

FRENCH: 1840—

### 131—*LADY IN BLACK*

(Panel)

*Height, 21¾ inches; width, 11½ inches*

FULL-LENGTH figure of a middle aged matron in a black gown, standing with her back to the spectator in front of a richly decorated tall jar, on the shoulder of which she rests her hand, holding a fan, and her face turned to the left is seen in profile.

*Signed at the upper right, F. ROYBET.*

## E. ABRAMS

AMERICAN: CONTEMPORARY

### 132—*DREAMING*

*Height, 18¾ inches; width, 15½ inches*

A FAIR young woman of pensive countenance sits in a sunken garden at the foot of a flight of stone steps, with her back against the creamy-white wall, in the shade of dense overhanging greenery. She is seen in profile to the left, and wears a voluminous summer gown of white, with short sleeves.

*Signed at the lower left, E. ABRAMS.*

\$1.00<sup>00</sup>

\$45.00



**ROSALIE GILL**

AMERICAN: CONTEMPORARY

**138—THE GOLDEN COIFFURE**

*Height, 19 inches; width, 16 inches*

HEAD and shoulders portrait of a round-featured young woman facing the right, her face turned three-quarters from the spectator. Her shoulders are nude and she wears a dark red waist, and a high light illumines the shoulders and a mass of rich red and golden hair.

**WILLIAM T. SMEDLEY**

AMERICAN: 1858—

**134—IN THE WINDOW AT TWILIGHT**

*Height, 23 $\frac{3}{4}$  inches; width, 12 inches*

A MAN and a woman, in affectionate attitude, stand facing the observer in a room, at the end of day, a window behind them giving a glimpse of a sunset horizon. Both are in dark attire, and both are looking downward toward the left, at something not in the picture, and with a smiling interest as though at a small child asleep.

*Signed at the lower left, "To my friend Wm. M. Chase, Wm. T. SMEDLEY."*

## ALICE SCHILLE

AMERICAN: CONTEMPORARY

### 135—INTERRUPTED WORK

(Water Color)

*Height, 15½ inches; length, 22 inches*

IN a spacious and humble living room, furnished for utility only, a woman sits at a square table by a window, sewing, her infant tied in its rocking chair at her feet. A younger woman preparing fruit for cooking, seated on the floor, stops her own work to read a letter and the reading interrupts the sewing also.

*Signed at the lower right, A. SCHILLE.*

## BENJAMIN HAWLEY

AMERICAN: CONTEMPORARY

### 136—IN THE CAFÉ

*Height, 18 inches; length, 21½ inches*

INTERIOR of a *café chantant* with the usual mixed attendance watching—or very largely not watching—the dancing and singing figures on the small stage. Silk-hatted men, men in evening dress, and long-haired denizens of “the Quarter” are seated at small round tables, with women in various attitudes. On the walls one may learn the prices of refreshments.

*Signed at the lower left, BENJ. HAWLEY, PARIS.*

## ALFRED H. MAURER

AMERICAN: 1868—

### 137—CAFÉ IN PARIS

*Height, 24 inches; width, 20 inches*

IN the interior of a typical Paris café of the student quarter is a motley assortment of guests, including the inevitable silk-hatted men against the wall, and the young women without whom the humanity of a French place of refreshment is not complete. The costumes are all dark, but spots of color in the gray atmosphere appear in the women's hats.

*Signed at the lower left, A. H. MAURER.*

## RUDELL

### 138—LANDSCAPE

*Height, 16 inches; length, 23¾ inches*

LIGHT has departed, save for a pale greenish cast in a cloud-veiled sky, and the spectator looks upon the dark silhouette of a mass of low trees against the sky, and on the grass and bush covered land below them, sloping toward the foreground in deep tones of green and brown.

27.60  
8 63.  
8 91

14 60  
591.  
9 08

2  
17  
20.5

GEORGES WASHINGTON

FRENCH: CONTEMPORARY

139—ARABS TRAVELING

*Height, 20 inches; length, 25½ inches*

IN a mountainous desert country whose surface coloring is soft and restful a small cavalcade of brilliantly dressed Arabs approaches the observer, accompanied by a few figures afoot. The procession has just crossed a shallow and winding blue stream.

*Signed at the lower right, G. WASHINGTON.*

37  
50

J. T. FLAHERTY

CONTEMPORARY

140—THE MEADOW STREAM

*Height, 17 inches; length, 28 inches*

381

A SHALLOW stream, olive and dark green and gray-white with reflections of land, trees and clouds, crosses the picture, between a reddish-brown mud flat of the foreground and a low green hill which slopes toward the right across the background. A man stands on the bank and ducks are swimming.

*Signed at the lower right, J. T. FLAHERTY, 1883.*

**E. ELLERS**

CONTEMPORARY

**141—THE INLET**

*Height, 25 inches; width, 24 inches*

A BROAD stream of gray-blue water crosses the picture, between low green banks, the foreground bank being dotted with bushes, and here a small summer sailboat has been run ashore. In the distance is a town.

*Signed at the lower right, E. ELLERS.*

**GEORGE HENDRIK BRETTNER**

DUTCH: CONTEMPORARY

**142—DUTCH CITY HOUSES**

*Height, 27 inches; width, 19 inches*

ON a high street above a canal in a Holland city, dark brownish-red houses almost fill the picture, a leaning tree growing in front of them and a little of a sky filled with white clouds being visible overhead. In front are the dark green waters of a canal, with a bridge arching over a cross-canal.

*Signed at the lower left, BREITNER.*

72, 6, 10  
\$

## GEORGE (VON ?) HOESSLIN

GERMAN: CONTEMPORARY

### 143—A MAN OF DIGNITY

*Height, 27 inches; width, 20 inches*

PAINTED at nearly half-length, with figure slightly toward the right and face almost full-front, a large man is depicted, holding up a rolled scroll before his chest. He has dark reddish-brown hair, beard and moustache, and wears a small white ruff and a rich dark crimson cloak. The painting shows few light surfaces, with deep shadows and dark background.

*Signed at the lower right, GEORGE (V?) HOESSLIN, MUNICH.*

## GEORGE W. SOTTER

AMERICAN: 1879—

[50.20]

### 144—THE MILL YARD, PITTSBURG

*Height, 25 inches; width, 21 inches*

HUGE factory buildings and series of tall chimneys form purple-brown and greenish masses in a humid, vaporous atmosphere filled with strange lights and puffs of smoke, above a railroad yard where figures are dimly seen.

*Shown at the Exhibition of the Pennsylvania Academy of the Fine Arts, 1910.*

## DORA WHEELER

AMERICAN: CONTEMPORARY

### 145—PORTRAIT STUDY

*Height, 26 inches; width, 22 inches*

Half-length figure of a young woman of alert expression, figure to the right with face almost full to the front, against a neutral background of "Inness green." She is in black, with a white scarf about her shoulders, and wears a bonnet edged with fluffy white with a tinge of pink trimming, beneath which her blonde hair reaches out over her dark blue eyes.

*Signed at the upper right, DORA WHEELER, 1880.*

## HELEN ABRAHAMS

AMERICAN: CONTEMPORARY

### 146—STILL LIFE

(Water Color)

*Height, 27¾ inches; width, 21¾ inches*

AGAINST a hazy neutral background are seen a tall gray jug, a large brass dish, some green artichokes and a large white fish.

*Signed at the lower right, HELEN ABRAHAMS.*

22  
2841.00

[\$ 20.00]

[ \$ 150.00 ]

## J. FRANK CURRIER

AMERICAN: 1843—1909

### 147—*STILL LIFE: FISH*

*Height, 19¾ inches; length, 29¾ inches*

Two gray and silvery-white fishes lie on a pewter platter resting on sea weed, against a dark background, light falling upon them from the left and illuminating also a few oyster shells and a small cooked lobster.

*Signed at the lower left, CURRIER, MÜNCHEN, 1884.*

[ \$ 140.00 ]

## ERNEST LAWSON

AMERICAN: 1873—

### 148—*BOAT HOUSES*

*Height, 25 inches; length, 30 inches*

A SOMEWHAT turbulent stream enters the view in the distance, coming around a bend, and passes from sight in the foreground on the right, its farther bank a green hillside and its nearer edge low and green and supporting a line of sapplings whose foliage is tinged with color. A hazy atmosphere hangs over the landscape, and lightly veils a dark green and a faded-rose boat-house on the left, and sail and row boats lying near them.

*Signed at the lower left, E. LAWSON.*



310

## DINES CARLSEN

AMERICAN: CONTEMPORARY

### 149—DUTCH BOTTLES AND JUG

*Height, 30 inches; width, 25 inches*

A VERY large ovoid bottle and a smaller spherical one, both with short necks, dark green below and gray on the shoulders, and their sides reflecting a window of small panes, are standing in a strong light near a blue and white jug with pinched spout. At one side are great bunches of green grapes.

*Signed at the lower right, DINES CARLSEN.*

*From an exhibition of the National Academy of Design.*

## CADWALADER WASHBURN

AMERICAN: CONTEMPORARY

[\$35.00]

### 150—THE OLD BROWN MARE

*Height, 30 inches; length, 36 inches*

IN the corner of a desolate looking pasture surrounded by a delapidated rail fence an old brown mare with yellow mane stands dejectedly, near a blasted tree. In the higher background is a plowed field, and on the right are green flourishing trees.

*Signed at the lower left, CAD. L. WASHBURN.*

## BEATRICE WHITNEY

AMERICAN: 1888—

### 151—*ODALISQUE*

[25.00]

*Height, 40 inches; width, 30 inches*

THREE-QUARTER-LENGTH figure of a dark-skinned young woman with black hair, seated facing the right, three-quarters front. Her arms and breast are nude, golden fringes hang from neck and shoulders, and she wears a blue gauze skirt.

*Signed at the lower left, BEATRICE WHITNEY, 1910.*

## PAINTINGS AND STUDIES BY THE OLD MASTERS

Catalogue Nos. 152 to 166, inclusive

### DUTCH SCHOOL

#### 152—*LANDSCAPE*

*Height, 6¾ inches; length, 8¾ inches*

At the left an arc of a sturdy mahogany-red windmill with dark domed roof and four huge arms projects into view, sunlight falling on it and on a yellow-brown field at its base, whose land rolls down to a dark patch on the right. In the distance a church spire appears against an active, cloud filled sky, brilliantly lighted.

*Signed at the lower left, A. D.*

[# 22.50]

## FIFTEENTH CENTURY SPANISH SCHOOL

### 153—*VIRGIN AND CHILD*

(Panel)

*Height, 9 inches; width, 7 inches*

THE Virgin is standing, crowned and haloed, rigidly posed and facing full to the front, in red and black robes elaborately gilded. She holds the Child before her breast, He also facing front, with right hand raised in attitude of blessing, and at either side of her depend altar lamps.

## UNKNOWN

### 154—*ANCIENT PORTRAIT*

*Height, 16¼ inches; width, 18 inches*

HALF-LENGTH portrait of a young person of family, in black with finely worked lace collar and cuffs and wearing a golden chain, facing the left, three-quarters front, with large brown eyes looking with wide, full gaze, intently at the observer.

[ \$15.00 ]

## UNKNOWN

### 155—*PORTRAIT STUDY*

(Panel)

*Height, 19¾ inches; width, 16 inches*

HALF-LENGTH portrait of a young lady with brilliant dark brown eyes, and black hair which curls engagingly about her temples, seated facing the right, three-quarters front, her small and dainty head poised lightly over her left shoulder. She is in blue and white and wears a large soft hat with up-flaring brim.

## ATTRIBUTED TO VAN DE VELDE

### 156—*WINTER IN HOLLAND*

(Panel)

[ \$110.00 ]

*Height, 20¾ inches; width, 15¾ inches*

THE observer looks out upon a frozen stream winding past a group of red buildings with steep gable roofs on the left, roofs and the grass of the low marshy banks lightly silted over with snow, which appears also on the windward side of bare trees among the houses. On the ice are skaters, including peasants with produce, and a gray horse is tied at the shore line.

12 4 10

UNKNOWN

157—AN OLD WOMAN

*Height, 23 inches; width, 20 inches*

A COMPASSIONATE old lady of humble sort is portrayed in a dark red jacket-blouse, her head wrapped in a grayish-white kerchief, facing the spectator, with head bowed over her right shoulder and the light striking upon her forehead. She is observed against a black shadow background, and with a long spoon is feeding gruel to a sick pet which she holds on her lap.

12 4 10

UNKNOWN

158—NUDE STUDY

*Height, 28 inches; width, 21½ inches*

FULL-LENGTH back view of a muscular figure, poised on the left foot, with right knee flexed, and right arm broadly extended against a wall. The body is slightly bent over and the face looks downward beyond the lowered left shoulder.

## EARLY FLEMISH SCHOOL

### 159—*PORTRAIT OF A LADY*

*Height, 30 inches; width, 24 inches*

HALF-LENGTH portrait of a large-eyed young woman with delicate pinkish complexion and reddish-golden hair, which is dressed in shallow waves over brow and temples and bound in a braid which is intertwined with a pearl rope. Pearls also figure in her large elaborate ear-rings. She wears a small, sinuously fluted ruff which is tilted at a high angle, and is gowned in black. She faces the left, three-quarters front.

## EARLY ITALIAN SCHOOL

### 160—*PORTRAIT OF A LADY*

*Height, 32½ inches; width, 28 inches*

THREE-QUARTER-LENGTH portrait of a pleasant faced young woman of family, facing the front, very slightly turned to the left. She wears a low cut red gown richly decorated with white or silver embroideries, and a blue scarf held by a clasp at one shoulder is drawn across her figure. Pearls encircle neck and wrists, and she is carrying a lighted candle, which illumines an affrighted rooster perched behind her.

## UNKNOWN

### 161—*THE DAUGHTER OF HERODIAS*

*Height, 30 inches; length, 37½ inches*

SHE is pictured with reddish hair and adorned with pearls, and in flowing garb of rich coloring, holding out a large pewter basin, over which the dripping head she craved is held by a sturdy figure, both figures shown at three-quarters length.

9/20  
↓

## EARLY DUTCH SCHOOL

### 162—*STILL LIFE*

(Panel)

*Height, 39 inches; width, 30 inches*

A CURIOUS agglomeration of motives effectively grouped, painted in soft, rich tones, in a subdued light, against a classical background of architecture and garden. On a balustrade close in the foreground a tall plant with curling leaves of rich green is growing in an orange-colored jardinière, a vine twines about it, and in front lie close together grapes, currants, peaches, pears, a melon, and birds and a hare brought in as spoils of the marksmen.

*Signed on the column at the left, P V in monogram.*

120  
p

## UNKNOWN

### 163—*PORTRAIT OF A GENTLEMAN*

*Height, 40 inches; width, 30¼ inches*

THREE-QUARTER-LENGTH standing figure of a dignified gentleman in late eighteenth or early nineteenth century costume, facing the front, turned very slightly toward the right. The canvas looks not unlike early American work. The man has dark hair, and wears a black stock and black coat, and flowered waistcoat. In his right hand he holds a small book and his left rests on a desk railing.

65  
p

## EARLY SPANISH SCHOOL

### 164—*ECCLESIASTICAL PAINTING:* *VIRGIN ENTHRONED*

*Height, 42½ inches; width, 27¾ inches*

SEEN between tasseled red draperies bound back at either side, is a presentation of the Virgin, standing, in most elaborately ornate robes, holding up in one hand a bouquet and in the other arm the Child, who has his right hand up in the gesture of blessing. Both figures are crowned, and the Virgin's head is encircled by a double halo.



## EARLY DUTCH SCHOOL

### 165—*THE WELL STORED LARDER*

*Height, 42½ inches; length, 62½ inches*

SUSPENDED from hooks are game birds and fish, ham, bacon and a side of mutton, a young porker lies on a platter below, and near him appear a tall-stemmed dish and a ewer, the whole in low creamy tones against a dark background.

## EARLY FRENCH SCHOOL

### 166—*A FLORENTINE PALACE*

*Height, 46 inches; length, 61 inches*

A MASSIVE and imposing pile of classical Florentine architecture is pictured, the tall main section rising in transparent shadow on the right, and a wing partly in sunshine and partly in shadow projecting toward the left, beyond this being seen two detached cypress trees at the edge of a dense grove. (The Villa Palmieri?) On the broad and high steps of the main building are several figures in softly brilliant costumes, one of them succoring a decrepit man who seems to be begging alms or mercy. In the foreground some hounds and turkeys are observable.

COMPLETED PICTURES  
SKETCHES AND STUDIES  
By WILLIAM MERRITT CHASE, N.A.

Born 1849; died 1917

Catalogue Nos. 167 to 197, inclusive

80. 167—ON THE BEACH AT SHINNECOCK

(Panel)

*Height, 6 inches; length, 8 inches*

A LIGHT breeze is blowing and grayish-white nebulae drift in a delicate robin's-egg green sky. Below, the bay shows a starch-blue tone in the distance, turning to a grayish-green as it approaches the foreground shore and breaks in white ripples. On a low sandy point of the beach, here, some small figures are seen, one of them in red.

*Signed at the lower left, WM. M. CHASE.*

840. 168—A COTTAGE IN GERMANY

*Height, 5¾ inches; length, 10 inches*

A LANDSCAPE of Mr. Chase's Munich period, painted in Munich. A creamy-gray cottage with a steep red roof stands in the right foreground, at the foot of a hill, a lush green meadow before it and a small outbuilding in its own colors behind it, under a strong and active, windy sky.

*Signed at the lower left, CHASE.*

169—**MERRITT**

(Panel)

*Height, 9½ inches; width, 6¼ inches*

Portrait of a plump and rosy-cheeked infant in a creamy frock, and a white cap strung with greenish ribbon, looking wide-eyed at the spectator from a light brownish background.

*Inscribed at the bottom, by Mr. Chase: MERRITT (with date).*

170—**SHINNECOCK BAY**

(Panel)

*Height, 8¼ inches; length, 12½ inches*

The grayish waters of the shallow bay show low white crests near the shoreline, at the foot of a low green slope or hollow which occupies the foreground and displays a varied herbage. A distant arm of land projecting from the right shows a lighthouse at its point, against a lightly clouded sky.

*Signed at the lower left, WM. M. CHASE.*

out

171—*PORTRAIT SKETCH*

(Panel)

*Height, 12 inches; width, 9 inches*

HEAD and bust portrait of a plump and smiling young woman in a loose purplish house gown open at the breast, her light hair bound by a dark ribbon over her forehead, figure turned slightly toward the left and face to the front. A subdued light falls upon shoulder and breast, her face is in transparent shadow, and she glances downward. Dark mahogany-brown background.

*Signed at the lower right, WM. M. CHASE.*

frim say

172—*"COSY"*

(Pastel)

*Height, 14 inches; width, 12 inches*

A PORTRAIT of an infant with dark hair and dark eyes, wrapped in a kimono of purplish-grays and blue, with hands concealed under a red muff or bundle of draperies; shown at half length against a soft vermillion background.

*Signed at the upper right, WM. M. CHASE; at the upper left is the title.*

\$ 3.00

173—OCTOBER

(Panel)

*Height, 14¼ inches; length, 17 inches*

At the side of a road running back through the dunes near the Shinnecock Hills a young woman in white is seated, sunbonnet on the back of her head, in solitary contentment surveying the broad, silent reaches, in their soft autumn colors. The sky is veiled in grayish-white and there is scarcely a shadow in the landscape.

*Signed at the lower left, WM. M. CHASE.*

174—MONTEREY, CALIFORNIA

(Panel)

*Height, 15 inches; length, 20 inches*

FLAT vacant land, sandy, with grass patches, occupies the foreground, to left of a narrow street in which telegraph wires are strung. The farther side of the street is lined with low buildings of Spanish type, in soft tones of pink, yellow, red and gray, and beyond the vacant land on the left another cluster of low houses appears on higher ground, with a red building prominent, relieved by a single large green tree.

*Signed at the lower right, WM. M. CHASE.*

9.3.12

175—*THE CRITIC*

(Panel)

*Height, 18¼ inches; width, 11¼ inches*

A SKETCH made at sea, at the time that Mr. Chase and other artists were engaged in the work of decorating the interior of the steamship *Belgenland*, during the course of her voyage to Europe. The sketch shows a man in a white jumper with black trousers and black soft hat, which is tilted back, standing with hand in pocket and pipe held before his chin, looking critically to the right, being seen in profile.

[SEAL]

9.3.12

176—*PORTRAIT OF MRS. JOHN CARLTON*

(Pastel)

*Height, 20 inches; width, 15¾ inches*

A DARK-HAIRED lady with hazel eyes and long black lashes is portrayed head and shoulders, facing the left, three-quarters front, in a brilliant light. Her fluffy gown of light colors is low at the neck, revealing a jeweled chain, she wears a pearl ear-drop, and is seen against a nebulous grayish background.

*Signed at the lower left, WM. M. CHASE.*

177—*DOROTHY*

*Height, 20 inches; width, 16 inches*

HALF-LENGTH portrait of a young girl in a loose and filmy, short-sleeved white waist, seen in profile to the left, with head erect and alert, steady eye. A poppy-red bow catches a side braid of her short dark hair. Light gray-brown background.

*Signed at the lower left, WM. M. CHASE.*

178—*PORTRAIT OF HELEN*

*Height, 20 inches; width, 16 inches*

THE Helen of the portrait is a pleasant and meek-faced child with blue eyes and blond hair, and pink cheeks, dressed in white, with a coral necklace of three strands. She is observed at half-length, facing the spectator, and hugs affectionately a golden-haired doll in her left arm.

*Signed at the lower left, WM. M. CHASE.*

179—STUDY OF A BOY'S HEAD

*Height, 20 inches; width, 16 inches*

HEAD and shoulders portrait of a thoughtful boy with pinkish complexion and blond hair, which falls loosely over his forehead and temples. The light falls upon the left side of his face, as he faces the front while turned slightly toward his right. His white shirt has a soft rolling collar, and he wears a black necktie, brown suit, and black overcoat with collar carelessly rolled up.

*Signed at the lower right, WM. M. CHASE.*

180—PORTRAIT OF A MAN

*Height, 20 inches; width, 16 inches*

A TALL severe looking man with refined features, somewhat clerical in aspect, clad in black, looks straight at the spectator from a gray-olive and brownish background. A high light strikes the center of the his forehead, distributing varying shadows down the face and emphasizing his deep-set eyes. He is seen in head and shoulders, with standing collar, and large dark tie held with a pin.

*Signed at the right center, CHASE.*



181—*PORTRAIT OF A YOUNG WOMAN*

*Height, 20 inches; width, 16 inches*

A FAIR and blue-eyed young woman whose wavy hair is a warm brown looks squarely at the observer from the center of the canvas, the breadth of which her figure fills, her large puff sleeves extending beyond its borders. She is in a brown silk gown easily fitting, high at the neck, where a circular brooch appears, and she is seen in a soft light distributed over hair, face and figure—it is a head and shoulders portrait—against a dark brown background.

[Seal]

182—*A LADY IN BROWN*

*Height, 20¼ inches; width, 16 inches*

SEATED figure of a young woman with light brown hair and blue eyes wearing a brown silk dress with puffed sleeves and a long gold watch chain. She is seen at three-quarters length, in a heavily upholstered green armchair, against a green background, and she is holding an account book and a lead pencil.

*Signed at the right center, WM. M. CHASE.*

183—*PORTRAIT OF A CHILD*

13 h' 2

*Height, 24 inches; width, 15 $\frac{1}{4}$  inches*

A BROWN and bright eyed little girl with olive complexion and black hair, one of the artist's children, is presented at three-quarters length, seated and facing the front, turned slightly toward the left. She is in white with a crimson sash, and wears a white cap, and is seen against a vermillion background.

[Seal]

184—*NEAR THE SEA*

1400

(Pastel)

*Height, 16 inches; length, 24 inches*

THE day is gray, but a gray full of light without the direct rays of the sun, a distributed and all-pervading light without shadows, and the scene a broad expanse of the low flat lands of eastern Long Island with their diversity of soft green herbage and gray and yellow sands, and the gray-blue water in the distance.

*Signed at the lower left, WM. M. CHASE.*

185—OCTOBER

(Pastel)

*Height, 18 inches; length, 22 inches*

DUNE lands with low green bushes and patches of short bluish herbage are turning yellow, with here and there a reddish touch, in the fall of the year while the weather is still warm near the seashore, and a lady in white is plucking or studying something in the grass, a child in white standing near.

*Signed at the lower right, WM. M. CHASE.*

186—PORTRAIT OF

EDWARD EVERETT HALE

*Height, 48 inches; width, 31½ inches*

DR. HALE is presented at nearly full length, seated in a square armchair of brown wooden frame upholstered in red and finished with metal tacks. He is in a black frock coat with the old style low cut waistcoat, his rugged face and perceptive eyes turned full upon the spectator. His right hand, holding his *pince-nez*, rests upon his knees, over which a gray rug is thrown, and his left hand, with arm thrown over the chair back, holds a large book, a finger between the leaves. He is in a full light against a dark brownish neutral background.

Painted in the Tenth Street Studio.

[Seal]

8.10 n. 2

187—*ARTIST'S DAUGHTER*

*Height, 58 inches; width, 33 inches*

FULL-LENGTH portrait of a small bright eyed and dark haired girl, standing with feet well apart, facing the front and slightly toward the left, clad entirely in red from cap to shoes. Dull red background.

8.26 n. 2  
[Seal]

188—*PORTRAIT OF THOMAS MORAN, N.A.*

*Height, 55 inches; width, 36 inches*

STANDING figure of the National Academician, shown almost full-length, wearing a fur-lined overcoat and hatless. He faces the left, three-quarters front, with the high light on the left side of his face, and his right hand rests on an unframed canvas.

[Seal]

445 102

189—*PORTRAIT OF A SMILING YOUNG LADY*

*Height, 60 inches; width, 85½ inches*

THREE-QUARTER-LENGTH standing figure of a plump and handsome young lady in a greenish-white filmy gown with low neck and short sleeves, observed against a conventional background of landscape suggestion. She is in a broad light and looks at the observer smilingly.

[Seal]

490 10

190—*YOUNG GIRL IN BLACK*

*Height, 60 inches; width, 86 inches*

A SERIOUS-EYED young girl with at once the rigidity of an image and the assured suppleness of youth, stands looking at the spectator and facing toward the right. She is garbed all in black, and dangles a small lavender fan at her side, and stands before a gray-black drapery *semé* with delicately colored petal forms.

Painted at Shinnecock.

[Seal]

191—*PORTRAIT OF A LADY*

*Height, 56 inches; width, 42 inches*

A BLACK-HAIRED woman with large serious eyes is depicted at full length, seated on a green stool and facing somewhat toward the left. She is in black, with transparent sleeves and corsage, and wears a bouquet of red flowers.

[Seal]

192—*THE EMERALD LADY*

*Height, 60 inches; width, 40 inches*

THREE-QUARTER-LENGTH portrait of a tall, handsome young woman, with clean cut features and clear complexion, and dark chestnut hair shot with delicate lights, standing and facing the left, three-quarters front. Her red lips are lightly parted and her brilliant dark blue eyes look straight ahead of her. Her black gown with low corsage is almost completely enwrapped in a drapery of richest deep emerald, in part following the lines of the figure, and her black hat is abundantly trimmed in the same hue. Her left hand rests on her hip, and her right supports a La Tosca stick.

Painted in Philadelphia.

[Seal]

60  
50.2

193—*THE JAPANESE GOWN*

*Height, 69 inches; width, 39 inches*

FULL-LENGTH standing figure of a young woman of agreeable countenance, directly facing the front, wearing a yellowish-brown Japanese coat with a lime-green lining, and carrying a red fan which she holds in both hands in front of her with arms dropped at full length. The coat is thrown open, partly exposing the breasts and revealing a light buff skirt.

[Seal]

61.6'0.2

194—*SHINNECOCK DUNES*

*Height, 64 inches; width, 52½ inches*

A soft turquoise sky is swept across with brilliant white cloud masses, tinged with delicate color, on a fine breezy day of summer or early autumn, the celestial expanse so attractive that to the sky is given the greater share of the canvas. Below is wild dune land, the grayish sands covered with short, colorful herbage with here and there conspicuous clumps of bushes.

[Seal]

80' 2  
195—*PORTRAIT*

*Height, 72 inches; width, 36 inches*

A ROSY-CHEEKED young woman with large brown eyes, and dark brown hair parted at the center and brought down lightly over her temples, is portrayed at full length standing, clad in a plain black dress. A strong light falls upon her face as she turns to look forward before vanishing between parted dark olive curtains of the background.

Painted in Tenth Street.

[Seal]

890' 2  
196—*THE FLAME*

*Height, 72 inches; width, 36 inches*

FULL-LENGTH standing figure of a young woman in a deep blue kimono lined with a flame-red, rolled down at the neck, giving her a shawl-collar of the brilliant flame hue. She looks at the spectator, holding a brilliantly colored fan down at arm's length in her right hand, while her left hand rests on her hip.

[Seal]



197—THE TENTH STREET STUDIO

*Height, 54 inches; length, 78 inches*

A FREE, direct and brilliant sketch on a large scale of the famous studio in the old Tenth street building, or a corner of it, picturing on wall and mantel sundry sketches and still life studio properties, in rich colors and a strong light. At the head of a luncheon table the artist is seated, facing the left, looking affably at a Titian haired young woman with slender waist who has been posing in an evening gown and is seated at the table with back to the spectator. Beside her stands a white collie, and a black dog lies on a white bearskin rug near the center of the room. A large dusky man with a red fez approaches with service from a doorway.

[Seal]









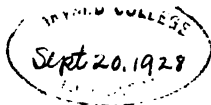


**THE PAINTINGS  
AND OTHER ARTISTIC PROPERTY**  
**LEFT BY THE LATE**  
**WILLIAM MERRITT CHASE, N.A.**

---

**THIRD EVENING**

~~FA 308 2-11~~  
✓



David Shakow-



## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

**THIRD EVENING'S SALE**

**WEDNESDAY, MAY 16, 1917**

**AT THE AMERICAN ART GALLERIES**

**BEGINNING PROMPTLY AT 8.00 O'CLOCK**

---

**PICTURES AND STUDIES BY AMERICAN  
AND FOREIGN ARTISTS OF THE  
MODERN SCHOOLS**

**Catalogue Nos. 198 to 247, inclusive**

**GIOVANNI BOLDINI**

**ITALIAN: 1844—**

**198—*GIRL READING***

*\$65.00*

**(Panel)**

*Height, 4 $\frac{3}{4}$  inches; width, 2 $\frac{7}{8}$  inches*

**THREE-QUARTER-LENGTH** portrait of an Italian young woman, seated and facing the right, reading a book. She is in a lavender-pink gown with white ruching at the neck and a black bow. Gray background.

46.2  
8

## GASTON LA TOUCHE

FRENCH: 1854—1918

### 199—FROM ST. CLOUD TO THE EIFEL TOWER (Panel)

*Height, 6 inches; width, 6 inches*

A SOFT and colorful sketch of indefinite detail, looking over Paris from the heights of St. Cloud to the distant Eifel Tower, the land largely in shadow and the sky a mass of rolling clouds of mauve, pink, and creamy tints.

*Inscribed and signed on the back: "A. W. M. CHASE en souvenir de St. Cloud, Juin, 1906."*

4. 180 ✓

## ALFRED STEVENS

BELGIAN: 1828—1906

### 200—THE BALCONY CORNER (Water Color)

*Height, 10¼ inches; width, 4 inches*

A DELIGHTFULLY characteristic Stevens, giving a vivid and at the same time restrained impression and record of an attractive moment, when a young lady in summer costume of soft colors, and amid flowers, paused at the corner of a verandah protected by awnings, yet was impelled to shade her eyes with her fan from the brilliant light.

*Signed at the lower left, A S (in monogram)*

30-22

## ALFONS SPRING

GERMAN: 1843—

### 201—*GIRL WITH JUG*

*Height, 10 inches; width, 6 inches*

A **STURDY** peasant girl standing, in profile to the right. She wears a black bodice with white elbow sleeves, and a rose-pink skirt, against which she holds with arm hanging straight down a gray stone jug.

46-22

## AUGUSTIN THÉODULE RIBOT

FRENCH: 1828—1891

### 202—*STILL LIFE*

*Height, 7½ inches; length, 10¼ inches*

A CANVAS whose subject matter is of no moment to the painter, nor to one like the painter, captured by “quality”—as Chase always was—a canvas of color tones and lights and shadows, of browns and yellows and reds and whites, all softened and receding in a tempered intimacy of atmospheric repose. In reality the subject is a pipe and a bit of paper.

*Signed at the lower right, T. RIBOT.*

75-12

**ARTHUR QUARTLEY, N.A.**

AMERICAN: 1889—1886

**203—MEADOWS AFTER SUNSET**

*Height, 6 inches; length, 8 inches*

A SKETCH of open fields, devoid of trees, in a soft brown under impending dusk, with low mounds extending athwart the middle distance in a richer, deeper brown, under a veiled sky showing a soft yellowish glow.

*Signed at the lower right, QUARTLEY.*

80

**SAMUEL, COLMAN, N.A.**

AMERICAN: 1888—

**204—GATEWAY IN GRANADA**

*Height, 6½ inches; length, 12½ inches*

THE gate with palmate arch is near the center of the composition, in a reddish-brown and creamy wall made brilliant by sunshine; buildings, trees and vines are seen at either hand, and in the background mountains rise before a blue sky. In front of the walls are many people, with a few market vendors.

*Signed at the lower right, S. COLMAN.*

110. <sup>69</sup>

## FÉLIX ZIEM

FRENCH: 1821—1911

### 205—VENICE SKETCH

*Height, 8½ inches; length, 12 inches*

A SKETCH of night on the Lagoon, with the tall silhouette of the Campanile on the right, and flashing lights in the dark mass of buildings below it, a boat with an orange light in the foreground, and the full moon not far above the horizon, its light brightening the water in the direction of the Grand Canal.

*Signed at the lower left, ZIEM.*

## CHARLES JOSHUA CHAPLIN

FRENCH: 1825—1891

b b <sup>2</sup>

### 206—APOTHEOSIS

(Crayon Drawing)

*Height, 12 inches; width, 9 inches*

FULL-LENGTH recumbent female figure in filmy drapery, facing the spectator, borne upon clouds under a crescent moon, her head poised over her left shoulder and hair waving, and arms lightly outspread. A free and exquisite accomplishment, in red chalk.

*Signed at the lower right, CH. CHAPLIN.*

*Belles.*  
*5054*

## ATTRIBUTED TO RIBOT

### 207—*STUDY OF THE NUDE*

(Panel)

*Height, 18¾ inches; width, 8¾ inches*

THREE-QUARTER-LENGTH standing figure of a tall young woman facing the right, three-quarters front, with head turned back over her left shoulder. She is nude to the hips, holding a white drapery about the lower body, and is seen in subdued light against a dark background.

*170*

JEAN LÉON GÉRÔME

FRENCH: 1824—1904

### 208—*LE ROI CANDAULE*

*Height, 8½ inches; length, 13½ inches*

WITHIN a canopied recess in a palace room the Lydian King, a man of portly bearing, occupies his couch, on a dais, partly covered with downy quilts. His tall queen, disrobed, stands in the light, screened from the couch alcove by a light drapery held above her head, while from the shadows of a neighboring corridor comes furtively forward Gyges, a sinister figure cloaked in black.

*Signed at the lower right, J. L. GEROME, 1858.*



## EUGÈNE BOUDIN

FRENCH: 1824—1898

160-22

### 209—*LOW TIDE*

(Panel)

*Height, 9 inches; length, 18 inches*

WELL up an inlet of a French port, near a low bridge, when the tide is out, a number of colorful sailing boats are heeled over at the water's edge or in the shallows, and men are working on the underbodies. Numerous small boats, in soft, weathered colors, lie on the moist sands. Pennants and steadying spreads of canvas stand out under a breezy sky.

*Signed at the lower right, E. BOUDIN.*

160-22

## WALTER S. GRIFFIN

AMERICAN: 1861—

### 210—*SEASHORE LANDSCAPE*

*Height, 8 inches; length, 18 inches*

ON the right and in the foreground a brown and yellow bluff comes into view, falling away to a long sandy point in the distance, the whole shore swept on the left by a dark bluish sea. An aged man is seen walking laboriously with a staff.

*Signed at the lower right, W. S. GRIFFIN.*

46-62

## CHARLES FREDERICK ULRICH

AMERICAN: 1858—1908

### 211—HEAD OF AN OLD WOMAN

*Height, 14 inches; width, 11 inches*

HEAD of a heavy and strong featured old peasant woman, now sunken-eyed and toothless in age, her head settled down wearily within her shoulders and bound with a grayish-white kerchief. She looks grimly at the spectator, in a warm glowing light, from a background of gray.

*Signed at the upper left, ULRICH.*

46-62

## JOSE VILLEGAS

SPANISH: 1848—

### 212—HALBERDIER

(Water Color)

*Height, 16 inches; width, 10 inches*

STANDING figure of a stalwart Spaniard, facing the left, three-quarters front, left arm akimbo with hand on hip, and in his right hand grasping a long halberd; the whole in brilliant coloring and strong light.

*Signed at the lower right, VILLEGAS.*

3/b  
AUGUSTE LANÇON

FRENCH: 1836—1894

213—JUNGLE KING

*Height, 11½ inches; length, 16 inches*

POWERFUL straight-forth presentation of a lion lying on a ledge of gray rock, beneath overhanging branches of green bush. One huge paw is stretched forward on the rock, and the massive head is raised, the beast looking straight to the front with mouth partly open.

*Signed at the lower right, A. LANÇON.*

90-2  
WILLIAM H. HOWE, N.A.

AMERICAN: 1846

214—IN THE LOWLANDS, HOLLAND

(Panel)

*Height, 12½ inches; length, 16 inches*

A BROWNISH-WHITE cow and three Holsteins are seen in a flat green meadow, one grazing and three lying down, and in the distance are tall weeds and low trees, and a windmill.

*Signed at the lower right, Howe; inscribed at the lower left,  
"To my friend W. M. Chase."*

46

**ALFRED W. SCHWARTZ**

**AMERICAN: CONTEMPORARY**

**215—GLOUCESTER HARBOR**

(Panel)

*Height, 12 inches; length, 16 inches*

In a gray and misty atmosphere some schooners and sloops are seen lying at their moorings, in water that is almost still, a red spar buoy appears in the foreground, and in the background the green hills of the cape give a low skyline back of the crowded houses of the old city.

*Signed at the lower right, ALFRED SCHWARTZ.*

*Exhibited at the Society of American Artists.*

46

**WORTHINGTON WHITTREDGE, N.A.**

**AMERICAN: 1820—1910**

**216—AUTUMN LANDSCAPE**

*Height, 11½ inches; length, 17½ inches*

THE foreground is the square corner of a green field whose grasses are turning brown, and at its farther side stand trees full of rich autumn color, a break in their line showing houses in the background.

*Signed at the lower right, W. WHITTREDGE.*

**ANTOINE VOLLON**

**FRENCH: 1833—1900**

230 52

**217—LANDSCAPE**

*Height, 13 inches; length, 16¼ inches*

**THE** scene is a French park, with the foreground occupied by the gray water of an artificial lake, a corner only of which is seen, beyond it on the right and across the background appearing people walking, statuary and dark trees.

*Signed at the lower left, A. VOLLON.*

**ANTOINE VOLLON**

**FRENCH: 1833—1900**

110 24

**218—LANDSCAPE**

**(Panel)**

*Height, 11 inches; length, 18 inches*

**BEYOND** a broad and deep foreground of gently rolling lush meadows, red-roofed French farm houses nestle among trees of dense foliage or glisten in the sunshine, at the foot of a range of low hills that with woodland, cultivated fields and small, detached trees, yield a varied but nearly even skyline against masses of white and gray vaporous clouds.

*Signed at the lower right, A. V.*

86 12/

## ADOLPHE MONTICELLI

FRENCH: 1824—1886

### 219—*LANDSCAPE*

*Height, 14 inches; length, 18 inches*

IN subdued richness of velvety color a pastoral and sylvan landscape of serene charm is presented, an open foreground bordering a small stream appearing with the edge of a wood on the right, and beyond, in middle distance and distance, some small, gray, brown-roofed cottages and an imposing church, under a dark blue sky with confused light clouds.

66 12/

## ALBERT KOLLER

### 220—*NYMPH AND SATYR*

*Height, 15¾ inches; length, 19½ inches*

IN woodland shades a slumbrous nymph reclines on rose draperies, a white drapery over her thighs. A slant of light illumines the figure, the face being turned back into transparent shadow. In deeper shadow the dark figure of a satyr creeps up, smiling, and in the distance a joyous dance is in progress.

*Signed at the lower right, ALBERT KOLLER.*

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

232

### 221—*LANDSCAPE WITH FIGURES*

(Panel)

*Height, 6¾ inches; length, 21½ inches*

BROAD flat French fields, with a patch of brush and a few trees toward the left, stretch away to a far distance on the right, and a lightly clouded horizon reflects upon the green and brown earth a soft after-sunset glow. A peasant woman seated on an ass, and a man following her afoot, make their slow way after a day's toil toward a low farmhouse in the background.

*Signed at the lower left, DAUBIGNY.*

## CHARLES W. HAWTHORNE, N.A.

AMERICAN: 1872—

65-2

### 222—*MARINE*

*Height, 16 inches; length, 20 inches*

THE blue water of a bay comes out of the distance and rolls lightly up a sandy beach in the foreground, at low tide. A dory lies at the water line, and a lively cluster of sailing craft are seen off to the right. At the end of a long gray wharf running out on the left two figures are seated, clad in red.

*Signed at the lower left, C. W. HAWTHORNE.*

35<sup>12</sup>

**J. FRANK CURRIER**

AMERICAN: 1843—1909

**223—PORTRAIT HEAD**

*Height, 20¼ inches; width, 16¼ inches*

HEAD of a large man, with drooping eyelids, and blond hair and beard, facing directly to the front. His hair is carelessly brushed upward, and his thick beard parted below the chin, where a green necktie is indicated, and he is shown in a full direct light.

*Signed at the lower left, CURRIER.*

60<sup>52</sup>

**CHARLES YARDLEY TURNER**

AMERICAN: 1850—

**224—ON THE BEACH AT EASTHAMPTON**

*Height, 15 inches; length, 24 inches*

A SOLITARY man stands with his back to the spectator, leaning against a low two-wheeled beach cart in the sparse gray-green beach grass, looking out toward his right over a gray-blue sea whose low combers splash upon a long stretch of yellow sand.

*Signed at the lower right, C. Y. TURNER, 1882.*



## ATTRIBUTED TO DECAMPS

### 225—*LANDSCAPE WITH FIGURES*

(Panel)

*Height, 15¾ inches; length, 24¼ inches*

ON the left rises a huge architectural pile, a creamy pink in tone, partly in ruins and vine-covered, and in the shadowed foreground in front of it are several figures, including two men on horseback, a woman and boy afoot, and a figure seated on a log on the opposite side of the road. Mellow tones throughout.

## THÉODULE (?) RIBOT

FRENCH:

### 226—*SERENADE IN A COURTYARD*

(Panel)

*Height, 19 inches; length, 21 inches*

GRAY plastered buildings with faded green blinds back up upon a wide court, most of them in sunlight, that on the left casting a shadow within which a short and heavy-featured man is standing, playing a lute or guitar, and singing. Two old women sitting in the sun are listening.

*Signed at the lower left, ——— RIBOT.*

2002/

**PAUL HELLEU**

**FRENCH: 1859—**

**227—JEUNE DAME**

(Crayon Drawing)

*Height, 25½ inches; width, 14¼ inches*

A TALL, svelte young lady is pictured nearly at full length, standing, with hands on hips, her figure seen in profile to the right and alert, cleanly chiseled face turned three-quarters front. Her hair is waved in a graceful puff and she wears a jaunty and moderately flaring hat. In red, brown, white and black chalk.

*Signed at the lower right, HELLEU.*

1600

**JONAS LIE, A.N.A.**

**AMERICAN: 1880—**

**228—SUNLIT SNOW**

*Height, 22 inches; width, 18 inches*

A BROAD hillside sloping to the foreground gives a high skyline, and the slope, snow-covered, is dotted with brown trees and reddish bushes, and numerous houses and out-buildings of varied color.

The first picture by this artist that Mr. Chase purchased, and the first picture the artist sold.

*Signed at the lower left, JONAS LIE, '01.*

*Exhibited at the Society of American Artists.*

## ERNEST LAWSON

AMERICAN: 1873—

120

### 229—AT THE BRIDGE

*Height, 18 inches; length, 24 inches*

A COUNTRY road leads from the foreground back across a wooden bridge, and at either side of the road, beyond the bridge, stand substantial buildings, red, green and yellow, in winter sunshine. The fields and roofs retain patches of snow, and naked trees spread arms against a greenish sky.

*Signed at the lower left, E. LAWSON.*

## WILLIAM ST. JOHN HARPER

AMERICAN: 1851—1910

40

### 230—A YACHTING PARTY: A DAY ASHORE

(Panel)

*Height, 26¾ inches; width, 18 inches*

ON the green-blue waters of a cove a boat with sail up idles in the distance, on a brilliant summer day, and drawn up at a broad bright beach in the middle distance is a small boat from which people are stepping ashore. In the foreground, close to the spectator, a young woman in white reclines on the brown trunk of a bent tree, its shape almost that of an easy chair, and looks out seaward. (Uncompleted.)

*Signed at the lower left, HARPER, with the title as given above.*

86<sup>2</sup>

JOSEPH H. BOSTON, A.N.A.

AMERICAN: CONTEMPORARY

231—*MOONLIGHT IN THE COUNTRY*

*Height, 20¼ inches; length, 24½ inches*

A FIELD road winds through the foreground, passing between a haystack on the left and a low mound of hay on the right, and on a hillside that crosses the background numerous houses show lighted windows, while overhead the moon is emerging from shifting clouds.

*Signed at the lower right, Jos. H. Boston.*

180<sup>2</sup>

ERNEST LAWSON

AMERICAN: 1873—

232—*COUNTRY ROAD BY MOONLIGHT*

*Height, 18 inches; length, 24 inches*

A BROAD road near a Connecticut town is pictured in the soft glow of moonlight, the moon not seen. A stone fence and a line of trees borders one side, beyond the trees a house with windows alight stands out in the moonlight, and coming down the road is a man leading a horse.

*Signed at the lower left, E. LAWSON.*

## CHARLES STANLEY REINHART

AMERICAN: 1844—

### 233—A CHARACTER PORTRAIT

g b 22

*Height, 26½ inches; width, 20¾ inches*

SEATED in a rush bottomed brown chair a somewhat haughty man is portrayed, in profile to the left, with knees crossed and hands clasped on his lap, head thrown well back and eyes partly closed in august self-communion. He is costumed in red, with a large white collar, and his greenish-gray broad hat lies beside the chair.

*Signed at the lower left, C. S. REINHART.*

## J. FRANK CURRIER

AMERICAN: 1848—1909

g b 22

### 234—LANDSCAPE

*Height, 18½ inches; length, 37¼ inches*

Low rolling fields, green and brown, extend across the foreground, at the foot of a line of wooded hills and low houses which rise as dark shadows against a tumultuous sky, its upper cloud masses darkening, and low sunset lights being seen along the horizon.

1062

WILLIAM T. SMEDLEY

AMERICAN: 1858—

235—GAZING SEAWARD

*Height, 23½ inches; length, 36¼ inches*

THE bend of an irregular coast is seen at the left, a little bight putting in before a short middle-distance point, and the sloping bluffs are covered with green and brown grass and low bushes. In the foreground a young woman in white with a red parasol stands looking far out at sea toward a black steamer.

*Inscribed at the lower left: "To my friend Wm. M. Chase, with sincere good wishes," WM. T. SMEDLEY.*

1760

GUY C. WIGGINS

AMERICAN: 1883—

236—EAST WIND

*Height, 30¼ inches; width, 25 inches*

A GRAY sea reaches to the horizon from a foreground harbor sheltered by middle distance islands, sea, sky and air all gray in the misty moisture of an easterly wind. In the foreground appear a small working steamer and sail-boats, one a yawl in dock and boarded over.

*Signed at the lower left, GUY C. WIGGINS, 1911.*

*Exhibited at the National Academy of Design; Pennsylvania Academy of the Fine Arts, 1912; Union League Club, 1912.*

## HENRY R. POORE

AMERICAN: 1858—

140<sup>2</sup>

### 237—*THE CLOUD*

*Height, 24 inches; length, 32 inches*

IN a pale turquoise sky filled and all but obscured by clouds, a particularly noticeable one hangs low over the center of the canvas, on a humid spring day, above a farmer plowing with oxen in a field bordered by low woods and bush clumps.

*Signed at the lower left, HENRY R. POORE.*

*Exhibited at the Carnegie Institute, Pittsburg; Corcoran Gallery, Washington, 1908; Pennsylvania Academy of the Fine Arts, Philadelphia, 1910; International Exhibition of Art and History, Rome, 1911.*

## PAUL CORNOYER, A.N.A.

AMERICAN: 1864—

90<sup>2</sup>

### 238—*IN PARIS*

*Height, 25½ inches; length, 31½ inches*

ACROSS the Place Denfort-Rochereau, vacant in the foreground, the spectator looks upon the back view of the statue of the Belfort lion, with a garden wall, trees and tall houses beyond it, and figures lightly sketched standing around.

*Signed at the lower left, PAUL CORNOYER, PARIS.*

8 b 12

MANCINI (?)

239—*PORTRAIT STUDY*

*Height (canvas), 25½ inches; width, 20¼ inches*

HEAD and shoulders portrait of a shaggy haired, thoughtful youth, of musicianly suggestion, facing the left and so far turned as to bring the back of his shoulder into view, his features appearing barely in profile. He is in a gray-brown jacket, and a white scarf or soft collar emerges at the neck.

*Signed at the lower right, MANCINI (?)*

20 12

GEORGES WASHINGTON

FRENCH: CONTEMPORARY

240—*ARABIAN SCENE*

*Height, 24 inches; length, 32 inches*

A COMPANY of armed Arabs in colorful costumes, traveling with horses and camels, and some afoot, are seen in a valley among green hills which are overtopped by bare and formidable mountains. The band are in informal array, some in the immediate foreground, and an advance party fording a stream in the middle distance.

*Signed at the lower right, G. WASHINGTON.*



## GEORGES MICHEL

FRENCH: 1763—1843

360 27

### 241—*LANDSCAPE*

*Height, 25 inches; length, 35 inches*

At the left a few struggling and blasted trees lean from a bluff over a narrow valley extending toward the right across the picture, between a foreground mound and higher land in the distance. Foreground and distance are dark in the shadows from an ominous sky, the valley and bluff brought out in the reflected light from horizon clouds, and at the base of the bluff some figures appear.

## ALBERTO PASINI

ITALIAN: 1826—1899

190 20

### 242—*CROSSING THE DESERT*

*Height, 24½ inches; length, 41½ inches*

A LONG low level stretch of sand, with a few brown and purplish-gray rocks in the near foreground, is spread out beneath an almost cloudless blue sky, and a caravan is crossing toward the left, the leaders on camels already vanishing in the dust while other members of the company appear nearer at hand and still approaching, on camels and horses, and clad in brilliant colors.

*Signed at the lower right, A. PASINI, 1859.*

110 50

**EDWARD DUFNER, A.N.A.**

AMERICAN: 1872—

**243—ON THE COAST OF BRITTANY**

*Height, 26 inches; length, 38 inches*

A SHELTERED harbor cove puts in from the right, its semi-circular shore a gentle slope of soft brown sand. In the foreground, near the water line, two working boats are lying, and numerous men are busy aboard them and on the shore. While still twilight, the pale golden moon has risen, marking a narrow path on the water, and far off appears the flare of a lighthouse.

*Signed at the lower left, EDWARD DUFNER, 1903.*

*Exhibited at the Society of American Artists. Exhibited at the Pennsylvania Academy of the Fine Arts, 1904.*

100 2

**J. FRANK CURRIER**

AMERICAN: 1848—1909

**(244)—MEADOWS UNDER A STORMY SKY**

*Height, 29 inches; length, 45¾ inches*

BROAD meadows green and lush fill most of the picture, bordered across the background by dark tree masses, which here and there reveal a building. Overhead a sky of tumultuous storm clouds shows ominous lights, and throws the tree masses into silhouette while the lights reflect with peculiar glow from the moist surface of the rich meadows.

510 00

## THOMAS EAKINS, N.A.

AMERICAN: 1844—

### 245—*SAILING*

*Height, 32 inches; length, 44 inches*

IN a heavy old brown boat with a single sail two cronies are having a fine lazy time of it on a gray summer day, sailing idly over a broad bay whose waters are but lightly in motion. In the distance is a low shore.

*Signed at the lower right: "To his friend Chase, EAKINS."*

470 00

## EMILIO SALA Y FRANCES

SPANISH: CONTEMPORARY

### 246—*THE DEATH OF LUCRECE*

*Height, 40 inches; length, 54½ inches*

IN the center of the composition the heroine in a white Grecian robe falls back dying in the arms of her father, a white haired man, a dark figure leaning over them both and grasping one of her arms, while back of her a man in a blue robe holds up his arms to shut out the sight, and on the right an athletic figure holds aloft the dagger, above burning incense on a pillar.

247

## EUGENE PAUL ULLMANN

AMERICAN: CONTEMPORARY

### 247—COPY OF A PAINTING BY FRANS HALS, IN THE HALS MUSEUM

*Height, 71 inches; length, 102 inches*

A FAMOUS picture of the days of good living when men feared not the wine cup, the whole group of a dozen of the Arquebusiers appearing here being convivially engaged, their emotional exaltation variously manifested. In carefulness of drawing and coloring, in atmospheric quality and the richness of the apparel, the copy brings home the warmth, virility, crispness and humanity of the original in a genially engaging degree.

## PAINTINGS AND STUDIES BY THE OLD MASTERS

Catalogue Nos. 248 to 261, inclusive

## UNKNOWN

### 248—PORTRAIT STUDY

*Height, 9¼ inches; width, 7¼ inches*

HEAD and bust of a large featured, stout woman with warm complexion, dark blue eyes and dark red hair, figure slightly to the left and face almost full to the front, head held well back. She is in a low cut black waist with a broad lace collar.

## EARLY ITALIAN SCHOOL

262

### 249—PORTRAIT HEAD

*Height, 12½ inches; width, 10 inches*

HEAD of a young man in Old Master style and tones but very modern in its crisp freshness of expression, facing almost fully to the front, turned very slightly toward the left, with eyes looking directly at the spectator. He is in dark clothing with loose white collar rolling away from the neck, and wears a soft red cap.

## SCHOOL OF REMBRANDT

460

### 250—CORNER OF A STUDIO

(Panel)

*Height, 10½ inches; length, 18¼ inches*

AN ancient artist, in green and yellow garb, faces the spectator, in an angle of his studio, as he stands back brushes in hand to study a canvas on an easel. On the back is written "Rembrandt, 1647," and a paster in French describes the picture as a painter in his studio painted in the School of Rembrandt ("Rim-bran").

60 00

## ATTRIBUTED TO WOUVERMAN

### 251—*LANDSCAPE WITH FIGURES*

(Panel)

*Height, 15½ inches; width, 14 inches*

AN ancient painting, picturing a round-towered castle in the middle distance on the right, with a point in front of it projecting into a lake or river on the left, and in the foreground a horseman near the shore line. Near him a woman is washing linen at the edge of the bank, and in the water are nude bathers.

11h 00

## JOHN DAVID DE HEEM

DUTCH: 1600—1674

### 252—*STILL LIFE*

*Height, 16½ inches; width, 12¼ inches*

A RICHLY ornate tazza of golden-bronze hue stands on a table beyond a dark greenish-toned plate on which lies a cut and partly peeled lemon, the group presented in tones of rich quality against a yellowish-olive background softly lighted.

## TINTORETTO

VENETIAN: 1518—1594

### 253—HEAD OF A MAN

*Height, 19 inches; width, 15¼ inches*

HEAD and shoulders portrait of a man of florid complexion, with short hair, slight moustache and full round beard, all dark, facing the left, three-quarters front and eyeing the observer keenly. His dark coat has a broad grayish fur collar. Olive-brown background.

*A paster on the back reads: "Head by Tintoretto; Charles Doane, Esq." And below it is written: "Exhibited by my dear friend C. D. at the Old Masters, 1892." (Burlington House, London?)*

## D. BUONGIORNO

ITALIAN: CONTEMPORARY

### 254—YOUNG GIRL LOOKING UPWARD

*Height, 21 inches; width, 14¼ inches*

HEAD and shoulders portrait of a young girl with unkempt chestnut hair which is engaging in its straggling, seen in profile to the right, her head held well back and eyes directed upward. Her loose waist, a mixture of delicate colors, freely sketched, is pulled open at the throat, and she is seen in a full light against a stronger light, with a neutral gray and olive background.

*Exhibited at the Pennsylvania Academy of the Fine Arts, 1911.*

105-22  
**ATTRIBUTED TO FERDINAND BOL**

**255—PORTRAIT OF A MAN**

*Height, 22 inches; width, 18 inches*

HEAD and shoulders portrait of a keen faced man with refined features, warm complexion and dark sandy moustache, and dark brown hair worn long and brushed broadly out from his head. He is in a dark olive cloak with a small flaring white collar, and his right hand is held high against his left breast.

252-22  
**FRANCISCO GUARDI**

ITALIAN: 1712—1793

**256—VENICE**

*Height, 17½ inches; length, 23 inches*

A LARGE city square is pictured, open in the foreground, with buildings of varied architecture on the other three sides, those on the left having shops on the ground floor. Numerous people in costumes of mellow color are in the square, some of them about marble well curbs near the center and some watching a man clearing a smoking chimney above one of the roofs. At the far end men are working at the top of an uncompleted campanile.



## JASPER POUSSIN

70 2/

### 257—*LANDSCAPE*

*Height, 19 inches; length, 25 inches.*

IN mellow tones of golden brown and dark green a diversified landscape in sunlight and shadow is spread out beneath a blue sky massed with white and pinkish clouds, distant low mountains appearing a soft gray-blue along the horizon. A round reddish tower appears in the middle distance, and crossing the landscape before it is a stream near which some figures are seen.

## EARLY ITALIAN SCHOOL

56 2/

### 258—*ST. JOHN*

*Height, 27½ inches; width, 24½ inches*

A MUSCULAR and active young figure, nude save for a pelt about thigh and elbow, advancing in a mountainous landscape brightened by streams, his eyes alight with exaltation, is portrayed in a soft light against a dark mountain side. With right arm raised he points aloft to an illuminated cross, and in his left hand carries a scroll disclosing its final word, "Dei."

6<sup>5</sup>/<sub>2</sub> 2

## ATTRIBUTED TO DE HEEM

### 259—*STILL LIFE: FLOWERS*

*Height, 28½ inches; width, 23¾ inches*

A low, oval, brown basket carefully woven, tilted upward at the right end, contains a varied display of flowers in soft, rich and warm colors, displayed against a dark shadowy brown background.

3

## REMBRANDT SCHOOL

2

### 260—*INTERIOR WITH FIGURES*

(Panel)

*Height, 30 inches; width, 25 inches*

IN a dim but lofty interior with a soft and warm light illumining really only two of the figures, a group of ancient Dutch or Flemings are gathered, two of the men playing cards on a barrel head and the others, men and women, more or less looking on. Wine is at hand, and on the floor lie a brace of dead rabbits, watched by a dog.

## EARLY SPANISH SCHOOL

### 261—*PORTRAIT OF A NOBLE LADY*

*Height, 37 inches; width, 28 inches*

THREE-QUARTER length standing figure of a large-eyed beauty with long black curls that hang in front of her bare shoulders, looking straight at the spectator, her head turned very slightly toward her right. She wears a pearl necklace, and a lace-edged wasp-waist bodice heavily jeweled. At the upper left is a coat-of-arms.

## COMPLETED PICTURES

### AND STUDIES

By WILLIAM MERRITT CHASE, N.A.

Born 1849; died 1917

Catalogue Nos. 262 to 292, inclusive

### 262—*SHINNECOCK LANDSCAPE*

*Height, 10 inches; length, 13 inches*

CREAMY, purplish and opalescent clouds float in a greenish sky, above a wild and variegated landscape, nearly level, the most conspicuous feature a dark green bush clump in the right foreground.

*Signed at the lower right, WM. M. CHASE.*

416 12/

263—*SUNSET GLOW*

(Panel)

*Height, 16 inches; width, 14½ inches*

A BREEZY day in the Shinnecock country, with deep blue water in the distance relieved by a white sail, the middleground rolling fields of green grass with an occasional tree or clump of bushes, and in the foreground the corner of an inlet or pond with yellow and purplish grasses about its borders. The whole in a brilliant, crystalline atmosphere, before the light of day has fled, though the veil of gray vapor across the sky shows a faint pink tinge along the horizon.

*Signed at the lower left, CHASE.*

90 12/

264—*MONTEREY*

(Panel)

*Height, 15 inches; width, 20 inches*

THE spectator looks upon the rear of a line of detached houses running across the picture and facing the sea beyond, their roofs low and overtopped by green trees, and the deep foreground is a rough dune country, sandy-yellow in the sun and coated with gray-green grasses and reddish-brown weeds.

*Signed at the lower left, WM. M. CHASE.*

265—A LADY IN RED

*Height, 20 inches; width, 16 inches*

HEAD and shoulders portrait of a young woman with brown hair worn in high puffs above her forehead, her figure turned toward the left and face well toward the front, her dark brown eyes looking directly at the observer. She wears a dark red, loose waist, high at the neck, a bit of white and green showing at the throat, and is seen against a dark brownish-red background.

*Signed at the lower left, WM. M. CHASE.*

266—THE YELLOW GOWN

(Pastel)

*Height, 20 inches; width, 16 inches*

A YOUNG lady in a sleeveless décolleté gown of bright golden-yellow is seated in a square-backed blue arm-chair which is turned to the left. She has turned in her chair so that her figure is three-quarters to the front, resting her elbow on a pink cushion thrown over the chair-back, and her smiling, rosy face is turned still farther in the spectator's direction. Red plumes deck her abundant black hair, and she is seen in a strong light against a dark neutral background.

[Seal]

267—*PORTRAIT OF L. F. ROOS*

*Height, 20 inches; width, 16 inches*

THE late well known art expert appears with his characteristic expression of genial severity, or serious geniality, facing the spectator with head and eyes turned slightly to his left. Beard and hair are gray, his moustache black, and the light which broadly and brilliantly lights his brow shows his face below in a softened, warm color. He wears a black coat and dark red cravat and is shown in head and shoulders.

*Signed at the lower right, WM. M. CHASE.*

268—*PORTRAIT OF A YOUNG GIRL*

*Height, 20 inches; width, 16 inches*

A **THOUGHTFUL** young girl with dark hair and complexion, and deep-gazing, intent brown eyes, is portrayed in head and shoulders, wearing a brown cloak with red lining and showing a touch of white at the throat. With figure toward the left she faces almost directly to the front, looking at the spectator, and the light coming from the left puts the opposite side of her face into transparent shadow.

*Signed at the lower right, WM. M. CHASE.*

269—PORTRAIT OF A YOUNG MAN

46 67

*Height, 20 inches; width, 16 inches*

A YOUNG man with smooth chestnut hair and brown eyes, and wearing a *pince-nez*, is seen in head and shoulders facing the right, three-quarters front, against an olive and brown background. He is in black, with a standing white collar, and appears in a warm light.

*Signed at right center, WM. M. CHASE.*

68 69

270—PORTRAIT OF MISS JUANITA MILLER

*Height, 22 inches; width, 18 inches*

THE daughter of the poet Joaquin Miller is portrayed in head and bust, looking brightly at the spectator, with frank and keen blue eyes. Her complexion is fair and warm, and her hair a soft chestnut brown and decked with a pink and white bow. Her easy gown is in soft and delicate colors and she is in a full light, against a light gray background.

*Signed at the lower left, WM. M. CHASE.*

140 2/

271—*STILL LIFE*

*Height, 18 inches; length, 22 inches*

ON a red-brown table, against a gray-brown background, a glass pitcher and tumbler containing dark red wine, or shrub, stand in the light beside a coral basin in which lie a few white grapes. Back of them is a green porcelain jar.

25 1/2

*Signed at the lower left, WM. M. CHASE.*

272—*PORTRAIT OF A MAN*

*Height, 24 inches; width, 18 inches*

A SKETCH Mr. Chase made before one of his classes, presenting a man in youthful maturity, with folded arms, figure to the left but face turned to the spectator. He has light hair and moustache, but is of florid complexion, has brilliant eyes and wears eyeglasses, and he is wearing a greenish-gray coat and dark cravat.

[Seal]



273—*MAN WITH FOLDED ARMS*

*Height, 25½ inches; width, 18 inches*

HALF-LENGTH portrait of a dark haired young man in a black suit, with black cravat and a standing collar, seen against a dark, shadowy back-ground, with arms folded, the high lights bringing out boldly only his face, hands, and white collar and cuffs. He has a slight moustache and faces full to the front.

*Signed at the lower left, WM. M. CHASE.*

274—*HEAD OF AN OLD MAN*

*Height, 24 inches; width, 19½ inches*

AN aged man with thin, seamed and determined face, swarthy of hue, is depicted head and shoulders, a warm light on his features, against a cool, pale olive back-ground. He is bald, with tufts of gray hair back of the temples, and his face is squarely toward the spectator, his figure turned slightly to the right. He is in a laborer's garb, black and yellow, with a collarless white shirt.

*Signed at the lower left, CHASE.*

95-251

275—*PORTRAIT STUDY*

(Panel)

*Height, 25½ inches; width, 21 inches*

HEAD and shoulders of a blue eyed and pink cheeked woman with a mound of blond hair, dressed in black with a broad white collar, figure to the right, three-quarters front, her face turned toward the spectator.

*Signed at right, below center, CHASE.*

250-252

276—*AT SHINNECOCK HILLS*

*Height, 24 inches; length, 30 inches*

A GREAT plateau of uneven surface, bare of trees and showing only varied grasses, appears under a sky whose blue is faintly discernible through its veil of cloud vapor, the crest of the plateau giving a horizon midway of the canvas. From crest to foreground is a little used road, the wagon tracks deep in the soft yellow sands.

*Signed at the lower left, WM. M. CHASE.*

*Exhibited at the Cincinnati Museum, Fifteenth Annual Exhibition, 1908.*

277—*PORTRAIT OF A YOUNG GIRL*

*Height, 30½ inches; width, 25¼ inches*

ON a small gilt chair which is turned to the left, a young girl sits sidewise, facing the spectator. She is in filmy white, with gauze sleeves, and her fingers are clasped over the chair-back, over which her left elbow droops. Red adorns her black hair.

*Signed at the lower right, WM. M. CHASE.*

278—*PORTRAIT OF MISS CROMWELL*

*Height, 30 inches; width, 24 inches*

A YOUNG lady with golden blond hair and dark eyes and eyebrows is seated in a small chair facing the left, with head turned toward the front, looking straight at the observer. A brilliant light brings out her well turned features, from her broad dark hat and dark furs. She is shown at nearly three-quarters length against a background of dark brownish-red.

[Seal]

807

279—*PORTRAIT OF MISS N.*

*Height, 33 inches; width, 24¼ inches*

A YOUNG woman with loosely dressed golden-brown hair, dark eyebrows and blue eyes, clad in a low-necked filmy white gown with orange girdle, is portrayed at a little more than half-length, standing, with wrists at her waistband, hands behind her, in a soft light against a neutral brownish background.

*Signed at the upper left, CHASE.*

867

280—*THE RED SASH*

*Height, 32½ inches; width, 25½ inches*

THREE-QUARTER-LENGTH portrait of a young girl, one of the artist's daughters, seated facing the spectator, left hand resting at her waist and the right on a table beyond the picture limits. She is in white, with a yellow straw Puritan hat, and a red sash or girdle of vermilion note is loosely crossed below her waist.

*Signed at the upper left, WM. M. CHASE.*

281—*THE PINK BOW* 60 2

*Height, 33 inches; width, 25 inches*

A PORTRAIT of a blue-eyed little girl in a pinkish-white frock, seated facing the spectator, her arms folded across her lap. Her brown hair with golden lights falls in flowing masses below her shoulders, and at one side is tied with a pink bow. Dark brown background. A study, the lower part of the canvas uncompleted.

[Seal]

282—*DIEUDONNÉ* 180 2

*Height, 33 inches; width, 25¼ inches*

THE young lady is portrayed at three-quarter length, seated, turned toward the right, with face turned toward the observer and head poised over her right shoulder. She is in a gray smock-gown, bound in black at neck, wrists and shoulders, and appears before an olive-brown background.

*Signed at the lower left, WM. M. CHASE.*

226

283—*LANDSCAPE: A SHINNECOCK VALE*

*Height, 26½ inches; length, 36 inches*

A HORIZON almost level crosses midway of the canvas, its line undulating but slightly and interrupted only here and there by the top of a low tree, the broad green landscape otherwise all but treeless. The land slopes gently forward, maintaining almost horizon height at either side, and toward the center declines quickly to a hollow which continues to the foreground, the whole surface a variety of green, yellow and brown herbage, with stray field flowers and grayish sandy patches.

*Signed at the lower left, WM. M. CHASE.*

296

284—*STILL LIFE:*

*METALS AND VEGETABLES*

*Height, 27 inches; length, 34½ inches*

A BRILLIANT brass kettle and a large, deep-toned copper jug, with a salver and a gray jar in the background, reflect in their several ways light falling from the left which brings out also some red and green vegetables in the foreground.

[Seal]

160 50/100

285—TWILIGHT IN THE STUDIO

*Height, 36 inches; width, 29 inches*

A SELF-PORTRAIT of the artist in his Shinnecock studio at dusk, seated with brushes and set palette in hand before a canvas, various sketches and a painting in a large gilt frame on the wall behind him. The canvas under way is at the left, and the painter turns toward the spectator. He has depicted himself with characteristic vigor of expression, the vivid personality as intense as ever in the subdued light of the gloaming, which does not wholly submerge a boutonnière.

*Signed at the lower right, WM. M. CHASE.*

80 100

286—PORTRAIT OF THE LATE

JULES TURCAS

*Height, 40 inches; width, 30 inches*

THREE-QUARTER-LENGTH standing figure of the late painter, against a dark brown background, lightening toward the base. The portrait shows him as a comparatively young man, his jet black hair then only just taking on its grayish tinge. He is in an olive-gray double-breasted sack suit, hands in the coat pockets and brown gloves tucked over a button, and he faces the spectator.

*Signed at the lower left, WM. M. CHASE.*

*Painted in the Tenth Street Studio.*

182 02/ -

**287—THE GOLDEN LADY**

*Height. 40½ inches: width. 32½ inches*

A HANDSOME young woman with rosy complexion and brilliant brown eyes, her fair chestnut hair bound in gold, is portrayed at three-quarters length seated and facing the observer. She is clad in a loose gown of glowing golden yellow and the upholstery of her arm-chair is a soft emerald. She holds a sketchbook and a red pencil, and is seen against a dark lapis background touched with color.

*Signed at the upper right. WM. M. CHASE. MADRID, 1896.*

288—IN ITALY

210 12/

*Height. 36 inches: length. 40 inches*

A GREEN garden with many trees and flooded with sunlight is the scene, and in the foreground a young man in working garb and a yellow straw hat, his sleeves rolled up, is leaning over a large, deep garden vessel, yellow with a greenish-blue interior. Around are smaller vessels and a keg, and seated against a green bank a little girl in orange and red looks up earnestly at the young man. Painted in Florence.

*Signed at the lower right. WM. M. CHASE, and on the back, CHASE.*



1230

289—OCTOBER

*Height, 40 inches; width, 40 inches*

A BROAD stretch of the rolling country of the Shinnecock Hills district of Long Island is spread before the eye, with the distant skyline of the north fork of the island just in view across the intervening bay, which is not visible in the picture. The green hilltops are browning in the autumn, and the greener groves of the vales are turning red, and here and there come forth the light notes of partly trodden footpaths and sandy roads.

*Signed at the lower left, WM. M. CHASE.*

1230

290—THE MUSIC LESSON

*Height, 40 inches; width, 40 inches*

A YOUNG woman in a black kimono with lavender-gray sash is seated at a piano before walls of soft and mingled coloring, reading music, her fingers on the keys, her face seen in less than profile view. At the end of the piano at the left a little girl in a white frock stands looking at her, a doll dangling from her hand. Painted at Shinnecock.

*Signed at the lower left, WM. M. CHASE.*

250

291—*THE FEATHER FAN*

*Height, 54 inches; width, 36 inches*

A YOUNG girl in a short white frock with pink sash and trimmings, and black stockings, is seated on a black cushion, holding against her knees a gray feather fan. She wears an expansive white bonnet with a mauve-pink bow, beneath which her black hair falling to her shoulders enfolds her face, passing close to her eyes.

*Signed at the lower right, CHASE.*

180

292—*BATTLE SCENE*

*Height, 69½ inches; length, 109 inches*

THIS large canvas is Mr. Chase's work, but whether an original composition by him or a copy by him of some European painting has not been determined. At the time this was done Mr. Chase was in the habit of working up sketches of outdoor figure compositions, and this may be a design with which he intended to do something. It is full of characteristic interest.

At the center of the composition an important commander is receiving a gift, surrender or due of vassalage from an aged bearded man, in a long robe, who kneels as he makes the presentation. Surrounding both are warriors, attendants and important citizens. On one side are wounded and slain and a distant line of halberds. On the other appears a distant city with a campanile, beyond an arm of water at the nearer edge of which is a group of shipping, showing lateen sails. Aside from the charm of the grouping of the innumerable figures, and the effectiveness of a grove of towering pines, the color in the costumes and the distribution of light bespeak the elements which always and instantly attracted and interested Chase.

[Seal]





*Mrs. A. G. G. G.*

**THE PAINTINGS  
AND OTHER ARTISTIC PROPERTY**

**LEFT BY THE LATE  
WILLIAM MERRITT CHASE, N.A.**

---

**FOURTH EVENING**



## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.



**FOURTH AND LAST EVENING'S  
SALE**

**THURSDAY, MAY 17, 1917**

**AT THE AMERICAN ART GALLERIES**

**BEGINNING PROMPTLY AT 8.00 O'CLOCK**

---

**PAINTINGS BY AMERICAN AND FOREIGN  
ARTISTS OF THE MODERN SCHOOLS**

**Catalogue Nos. 293 to 340, inclusive**

**ROBERT WALTER WEIR**

**AMERICAN: 1808—**

**293—GIRL IN WHITE**

60.00

**(Panel)**

*Height, 8 inches; width, 5 $\frac{3}{4}$  inches*

THREE-QUARTER-LENGTH figure of a young woman of large features, with a mass of red hair, standing before the sunny edge of a green wood. She wears a low-necked white gown of soft material, with flowing elbow sleeves, and a broad white umbrella hat, and faces the observer.

*Signed at the lower right, ROBT. W. WEIR.*

## JOHN NEAGLE

AMERICAN: 1799—1865

Do. ∞

### 294—DR. ELKINTON OF PHILADELPHIA: A STUDY

*Height, 8½ inches; width, 6½ inches*

SEATED figure of a sandy-complexioned man in middle life, shown at little more than half-length, turned toward the spectator with his arm over the back of his chair. His sandy hair is bushy over his ears, and the head is nearly bald on top. Varied neutral background lightly rubbed in. Paster on back reading: "Study for a large picture of the late Dr. Elkinton of this city, painted for himself, by my father, John Neagle." (Signed) "Garrett C. Neagle, Philadelphia, Pa., December, 1895." Also the memorandum, "Finished picture in Deaf and Dumb Asylum, Mt. Airy, Philadelphia."

## ROBERT FREDERICK BLUM, N.A.

AMERICAN: 1857—1904

### 295—THE FISHERMAN

160.

(Panel)

*Height, 6¼ inches; length, 9¼ inches*

A MAN in yellow trousers, long brown coat and *sabots*, stands with his back to the spectator on one of the logs of a drift against a shady bank of a pearly-gray stream, fishing between the logs. Beyond him, seated on the bank, another fisherman has dropped his line into a blue pool.

*Inscribed at the upper left: "To Will, from Bob."*

56.00

ROBERT SWAIN GIFFORD, N.A.

AMERICAN: 1840—1905

296—*LANDSCAPE*

*Height, 6 inches; length, 10 inches*

A QUIET stretch of level moorland is pictured at dusk, a little light reflected still from white clouds overspreading the sky, and a solitary bird is on the wing over patches of coarse brown weeds.

*Signed at the lower right, R. SWAIN GIFFORD.*

ANTOINE VOLLON

FRENCH: 1833—1900

297—*STILL LIFE*

95.00

*Height, 7½ inches; length, 9½ inches*

POTTERY vessels of a rich, attractive green, one of them a vase holding flowers, and a large jug of similar ware in a warm and deep reddish-brown, are grouped with a glistening palette in a soft light before a warm brown wall partly in shadow.

*Signed at the lower left, A. VOLLON.*

108.00

## AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

### 298—*LA FLUXION*

*Height, 11¾ inches; width, 8¼ inches*

HEAD and bust portrait of a peasant woman of heavy features, facing the right, three-quarters front, pictured in the dull suffering of an inflammatory cold. She is in black, with a black headdress edged with white, and is studied in a broad light on brow and one side of her face, throwing the other side into transparent shadow, against a neutral background of pale olive note.

*Signed at the lower left, RIBOT.*

## H. SIDDONS MOWBRAY, N.A.

AMERICAN: 1858—

### 299—*NUDE STUDY*

108.00

*Height, 7 inches; length, 12 inches*

FIGURE of a golden-haired young woman of voluptuous proportions, reclining prone on a green ground as of rich turf, and turned toward the spectator, lying on her left side, her left arm extended beyond her head and right hand resting on her hip. Studied in a broad light, her features only indicated, against a neutral background partly shadowed for effect.

*Signed at the lower left, "To my friend Chase, H. S. MOWBRAY.*

220. 00  
1000 order

**THOMAS W. DEWING, N.A.**

AMERICAN: 1851—

**300—PORTRAIT OF WILLIAM M. CHASE**

*Height, 18½ inches; width, 9¼ inches*

A SOMEWHAT early portrait, while the subject's hair and beard were still dark. Mr. Chase is shown in head and shoulders, against a dark greenish background, facing the left and seen a little more than in profile, the light concentrated on the flesh surfaces and the white collar, and the dark hair and beard and black coat vanishing into the ground color.

100. 00

**JOHN BARTHOLD JONGKIND**

DUTCH: 1822—1891

**301—IN THE LOW COUNTRIES**

*Height, 9¼ inches; length, 18¾ inches*

A GRAY-BLUE canal cuts the picture diagonally, with low and dense green trees and tall shadowy buildings on the farther side in the distance, looking toward a sunset sky, and on the same side nearer at hand stands a windmill. On the near side a line of long, dark two-masted boats lie against the bank, and in the foreground are figures and a horse and two-wheeled cart.

## FERDINAND ROYBET

120.00

FRENCH: 1840—

### 302—*PORTRAIT OF THE ARTIST'S DAUGHTER*

*Height, 14½ inches; width, 11¼ inches*

THE young mademoiselle is seated on a low stool, and holds on her lap a large open book, a closed book lying on the floor at her feet. She faces the left but has turned, looking up from her book, to look straight at the observer, and is seen in a full light. She has dark hair, wears a black waist and narrow white collar, and a wide red skirt. Yellowish-olive background.

*Signed at the lower right, F. ROYBET.*

65.00

## EUGÈNE FROMENTIN

FRENCH: 1820—1876

### 303—*HALT OF THE CARAVAN*

(Panel)

*Height, 11 inches; length, 16 inches*

EXTENSIVE low buildings like fortification walls appear on the top of a hill in a desert country, and a large company of people are seen in a defile below, while others are seated beneath a shelter or in the open in the foreground, where an ass stands patiently, bearing a high red saddle or saddle-chair on a blue saddle-cloth.

*Signed at the lower right, E. F.*

80.00

## ANTOINE VOLLON

FRENCH: 1833—1900

### 304—CHICKENS

*Height, 12¾ inches; length, 16 inches*

A PROUD rooster, gray and white, with upstanding top-knot and brilliant red comb, stands in lordly attitude over a brood of dark-colored hens that he has summoned to feed, in a straw-strewn patch of ground at the edge of a green wood, the whole group seen in a soft, mellow light screened by the green leafage.

*Signed at the lower right, A. VOLLON.*

80.00

## DAVID JOHNSON, N.A.

AMERICAN: 1827—1908

### 305—NEAR ELIZAVILLE, NEW YORK

*Height, 12 inches; length, 16 inches*

A COUNTRY road bordered by rail fences crosses a brook in the foreground, both by ford and by log bridge, and bears away toward the right, a small farm house standing just within the bend, and a farmer trudging by the roadside.

*Signed at the lower left (in monogram), D J, and on the back, DAVID JOHNSON, with the title.*

## FREDERICK PORTER VINTON

AMERICAN: 1846—1901

306—AN ARTIST

90,00

*Height, 15 inches; width, 7 inches*

HALF-LENGTH portrait of a man with prominent, strong forehead, deep-set eyes and sensitive nostrils, sandy beard and wide-brushed mustachios and darker hair, facing the observer, slightly turned toward the left. He holds a portfolio of sketches which he seems to be sorting.

*Signed at the upper left, F. P. VINTON.*

140,00

## ATTRIBUTED TO GILBERT STUART

AMERICAN: 1755—1828

307—PORTRAIT OF GEORGE WASHINGTON

(Panel)

*Height, 15½ inches; width, 13½ inches*

THE Father of His Country appears in head and shoulders, facing slightly toward the left and with steady eyes on the spectator, in the well known pose of great dignity and serene composure, with a certain aloofness yet with an expression of ready humanity. Light from the left and above strikes broadly on face and head, and in less degree on the white jabot that parts his black coat, which has an upstanding collar. His face has warm color. Dark olive-brown neutral background.



## JULIAN ALDEN WEIR, P.N.A.

AMERICAN: 1852—

### 308—HEAD OF A MAN

/ 00. 00

(Panel)

*Height, 17 inches; width, 18 inches*

HEAD and shoulders portrait of a man of unusual type, facing the spectator, his head inclined forward and toward his right, chin almost against his chest, and eyes cast down. His heavy gray coat, open, shows a brilliant yellow soft shirt, with bits of varied color, and his features are seen in a warm light against a dark, shadowed background.

*A penciled inscription on the back is illegible, except for the date, "Aug., 1872," and is signed, J. A. W.*

## J. FRANK CURRIER

25. 00

AMERICAN: 1843—1909

### 309—OLD HOUSES AT SCHLEISHEIM

(Charcoal Drawing)

*Height, 11¾ inches; length, 20 inches*

FROM the right foreground a line of delightfully "ram-shackle" but sturdy old houses with broadly sloping roofs and dormer windows, and odd chimneys, extends diagonally toward the background, on a narrow street bordered with lines of trees.

*Signed at the lower right, CURRIER, SCHLEISHEIM, '86.*

Belle

30. 50

J. FRANK CURRIER (?)

AMERICAN: 1843—1909

FRANK DUVENECK, N.A. (?)

AMERICAN: 1848—

310—*PORTRAIT OF A MAN*

*Height, 17½ inches; width, 14¾ inches*

HEAD and shoulders portrait of an interesting looking man, done by the painter for the love of it, with the directness and life of a sketch done when the mood was on. The man looks directly at the spectator, with a merry smile, the light striking broadly from above and the left on his low but well modeled forehead and on his florid face. He has dark brown hair, thick and unkempt, and a lighter brown chin beard and drooping moustache.

(Mrs. Chase recalls this interesting canvas as by one of the above-named painters, but refrained from ascribing it definitely.)

35. 00

ATTRIBUTED TO J. FRANK CURRIER

AMERICAN: 1843—1909

311—*AN OLD TOWN*

*Height, 14½ inches; length, 19½ inches*

ERRATIC streets of an ancient town, probably German, with pointed, steep-roofed houses, are shown in strong contrasts of sunshine and deep shadow. Entering the shadow, in the foreground, is an ox cart in which a man is seated, and geese seen in silhouette are waddling out of the way.

14/6. 00

## L. METTLING

### 312—HEAD OF A MAN

*Height, 19 inches; width, 15¼ inches*

HEAD and shoulders portrait of a serious, somewhat ascetic-looking man, facing the spectator, with a high light on the right side of his face, the left variously shadowed. His brown hair lies carelessly, and he wears a loose "brush" beard, the beard on the side of his face clipped short. He wears a brown coat and a short white ruff.

*Signed at the lower left, L. METTLING.*

## ANTOINE VOLLON

FRENCH: 1833—1900

### 313—IN THE LOW COUNTRIES

220. 00

*Height, 13½ inches; length, 21¾ inches*

A BROAD gray river under a gray sky heavy with rolling, sluggish masses of darker gray clouds, flows slowly toward the spectator and sweeps from view in the right foreground. In the left foreground brown weeds project above its surface along the edge of a low green bank, which farther away supports characteristic windmills. In the distance on the right appear the buildings of a city.

*Signed at the lower left, A. VOLLON.*

1/0.00

ANTOINE VOLLON

FRENCH: 1833—1900

314—*THE STABLE YARD*

(Panel)

*Height, 17¾ inches; length, 22 inches*

A CORNER of an old stable yard is shown, the heavy wooden entrance doors closed, and on either hand irregularly shaped and repaired old buildings, in colors of weathered fascination, with thick, thatched roofs.

*Signed at the lower right, A. VOLLON.*

120.00

ADOLPHE MONTICELLI

FRENCH: 1824—1886

315—*SUNNY LANDSCAPE*

(Panel)

*Height, 15½ inches; length, 23½ inches*

A COMPOSITION of young trees and a thicket of bushes, the foliage a light yellow and a reddish-brown, with touches of red, in a quiet spot in a wild country, with sunshine making brilliant the green and yellow grass, which is marked by the round shadows of the trees.

*Signed at the lower right, MONTICELLI.*

## ALSON SKINNER CLARK

60.00

AMERICAN: 1876—

### 316—WATERTOWN IN WINTER

*Height, 16 inches; length, 20 inches*

SCENE over the snow-covered roofs of the busy city, with tall black chimneys rising from factories; from a lesser chimney a red flame shoots. The atmosphere is wet and thick, and a cloud of white steam blown away from the spectator obscures a part of the townscape.

*Signed on the back, CLARK.*

*Exhibited at Chicago.*

160.00

## JOHN HENRY TWACHTMAN

AMERICAN: 1853—1902

### 317—SAILBOATS: A SKETCH

*Height, 16 inches; length, 20 inches*

THE boats are such as are found in European countries, with heavy dark hulls and yellow, red and green sails, and they lie grouped effectively on gently ruffled gray water which is enlivened with their soft reflections.

## THEODORE ROBINSON

AMERICAN: 1854—1896

### 318—SCHEVENINGEN, HOLLAND

*Height, 18 inches; length, 22 inches*

FROM a grayish-sandy and green-turfed bluff in the foreground the observer looks off over densely massed red tile roofs broken into many lines, of thickly clustered houses lying in a plain below, and in the distance is a line of low hills.

*Stamped at the lower right, T. ROBINSON SALE.*

## ERNEST LAWSON

AMERICAN: 1873—

### 319—RIVER LANDSCAPE

*Height, 18 inches; length, 22 inches*

A RIVER whose rapid current makes its surface a brilliant play of changing lights passes between yellow banks bright in sunshine, only an edge of the nearer one seen in the foreground, and the farther one bordered by a wood.

*Signed at the lower left, E. LAWSON.*

(A second picture, an old woman fruit seller and her merchandise, is on the reverse of the canvas.)

JONAS LIE, A.N.A.

AMERICAN: 1880—

*Hnaedler,*

*100.00.*

320—A WINTER IDYL

*Height, 22 inches; width, 18 inches*

COUNTRY fields lie covered with snow, through which straggling strands of coarse herbage struggle, the gray posts of a dilapidated wire fence and the bare sticks of young trees rising sporadically, and a gray and purplish barn appearing in the middle distance.

*Signed at the lower left, JONAS LIE.*

*Exhibited at the Pennsylvania Academy of the Fine Arts, 1903.*

*70.00*

WILLIAM T. DANNAT

AMERICAN: 1858—

321—MAN SINGING

*Height, 21¾ inches; width, 19 inches*

HEAD and shoulders portrait of an earnest peasant, with unkempt black hair and short, thick black beard, facing the front, head slightly turned to his right, with his mouth open,—apparently in song or a distant call. He wears a dark red loose coat rolled down at the neck, and the light illumines his face from the upper right. Brownish-olive background.

*Signed at the upper right, "To my friend Chase, W. DANNAT."*

*Dated at the upper left, PARIS, 1880.*

*Am. 60.00*

**J. FRANK CURRIER**

AMERICAN: 1843—1909

**322—PORTRAIT OF A MAN**

*Height, 24¾ inches; width, 19¾ inches*

SPACED for a half-length, the head only of the subject is completed and visible on the canvas, looking out from above a loosely rolling white collar, the background a dark neutral reddish-brown. The man is of somewhat haggard features but of strength nevertheless, and has thin dark hair and a sandy drooping moustache.

*175.50.*

**PAUL CORNOYER, A.N.A.**

AMERICAN: 1864—

**323—MADISON SQUARE**

*Height, 18 inches; length, 24 inches*

A MADISON SQUARE no longer extant is pictured, the spectator looking westward across the square and down the northerly side of Twenty-fourth street, when the three famous hotels still stood on the avenue and Broadway. Numerous figures are seen in square and streets, including a fruit vendor with his cart; the foreground is in transparent shadow and a soft glow which adds color to the buildings suffuses the background.

*Signed at the lower left, PAUL CORNOYER.*



/ 50.00

## ANTOINE VOLLON

FRENCH: 1883—1900

### 324—*PORTRAIT OF A MAN*

*Height, 23¾ inches; width, 19¼ inches*

HALF-LENGTH portrait of a vigorous man in young maturity, facing the right. His broad chest is turned three-quarters front, while his head is turned to his left and his face seen in profile. His thick, tousled hair is jet black, and a warm light strikes upon his swarthy cheek and neck, while his front face is in transparent shadow. He is in loose dark brown garments, the shadows in their folds almost black, a bit of white collar rolls over at the side of the neck, and the brown background is almost in the rich key of his coat.

*Signed at the lower left, A. VOLLON.*

450.00

## GUSTAVE COURBET

FRENCH: 1819—1877

### 325—*LANDSCAPE*

*Height, 19¼ inches; length, 25½ inches*

CASTLE grounds are pictured on a sunny day of mid-summer, with fine trees of abundant foliage in their richest green, at right and left, center and distance, and the roofs of towered structures appearing amongst them in sunlight and shadow. From the left a brown incline slopes to green foreground pasture land, where two cows are found, and here a bare-legged youth lies by the side of a brook, fishing.

*Signed at the lower left, G. COURBET.*

## THOMAS SULLY

AMERICAN: 1783—1872

### 326—THE GUITAR PLAYER

390.00

*Height, 24 inches; width, 20 inches*

HALF-LENGTH portrait of a handsome young lady with rich golden-blond hair which takes reddish lights and is worn long and flowing, with a long ringlet at either side in front. The end of a black lace mantilla hangs from one side of her head, falling over her nude shoulder, and she wears a low cut gown of rich dark blue. With figure slightly to the right, her head is turned well to her right, with a strong light illumining face and breast. She holds at her left a guitar.

*Signed on the back, T S (in monogram), 1856, and below the monogram: For my friend Charles Hupfield, THOS. SULLY, 1860, July."*

140.00

## ERNEST LAWSON

AMERICAN: 1873—

### 327—THE SPARKLING RIVER

*Height, 21 inches; length, 25½ inches*

A RAPID stream flowing under a gray bridge passes between a low sandy bank of varied hue in the left foreground and an opposite green bank in the right middle distance which slopes toward the water and supports a line of irregular trees and a group of red buildings. Foliage and clouds are active in a lively breeze, and mellow sunshine fills the rippling river with myriad reflections.

*Signed at the lower left, E. LAWSON.*

## ERNEST LAWSON

AMERICAN: 1873—

### 328—IN THE OUTSKIRTS

150.00

*Height, 20 inches; length, 28 inches*

A TIDAL stream crosses the middle distance, with green marshland exposed in the foreground and a faded red boat lying there, near a high trestle that runs out to the channel, where a small tug and lighters are seen. In the distance are numerous buildings.

*Signed at the lower left, E. LAWSON.*

90.00

## FREDERICK PORTER VINTON

AMERICAN: 1846—1901

### 329—THE PAINTER,

FRANK DUVERNECK, AT WORK

*Height, 28 inches; width, 22½ inches*

THE Cincinnati artist is depicted in his studio, back to the spectator and facing somewhat toward the left, standing before a tall canvas on which he is painting the portrait of a bald-headed man on a dark red background. The painter is smoking a long-stemmed pipe, and about are the studio trappings. The whole in a dim light, the background dark.

*Signed at the lower left, F. P. VINTON.*

W. L. BRUCKMAN

DUTCH: CONTEMPORARY

60.00

330—*AT THE PORT: AMSTERDAM*

(Pastel)

*Height, 19 inches; length, 30¾ inches*

A FINE mass of closely placed, humble buildings, of irregular and varied architecture, and in low tones under a gray sky, are seen in a humid, hazy atmosphere, with the shadowy tower of the town hall rising beyond them as they cross the picture and extend forward on the right. They border a harbor inlet or canal which occupies the foreground, and in which are seen boatmen and a low cargo boat with partly furled orange-brown sails.

*Signed at the lower right, W. L. BRUCKMAN.*

1300.00

FRANK DUVENECK, N.A.

AMERICAN: 1848—

331—*SELF PORTRAIT*

*Height, 34¼ inches; width, 26½ inches*

A PORTRAIT of the artist by himself, showing him at three-quarter length, seated, facing the right, three-quarters front. He is in black, with a soft white collar and a broad soft hat, and is seen with a fresh pinkish complexion against a dark neutral background of greenish note.

*Signed at the lower left, F D (in monogram).*

30050

Knaedler

## ALFRED STEVENS

BELGIAN: 1828—1906

### 332—*LES AMIES*

*Height, 32 inches; width, 25 $\frac{3}{4}$  inches*

Two women still young, who for ages might be sisters or mother and daughter, are observed at the junction of winding paths in a great park, the grass plots beside them cheery with wild flowers and a companionable dog at their feet. They are standing, facing the spectator, the elder in a light grayish gown and wearing a hat, and with an arm tenderly drawn over the shoulder of her friend, who is hatless, her hair hanging loose; she is in dark blue and has the air of an invalid. They are in subdued sunlight, against a background of dense trees, through a distant aperture of whose deep shade a mansion is glimpsed back in the sunshine, while above the treetops the crest of a high hill stands out against a sky of fine clouds.

*Signed at the lower left, A. STEVENS.*

## JOHN HENRY TWACHTMAN

AMERICAN: 1858—1902

333—*LANDSCAPE*

180.00

*Height, 26 inches; length, 36 inches*

ON a misty day, with great masses of cream-edged grayish shower clouds lying low over a green wooded hillside, with irregular clearings, and patches of grayish-blue sky appearing high aloft, the spectator looks upon an American countryside quiet and serene, in the full of summer. At the foot of the hills which cross the background are flat fields green and rich, dotted with occasional trees and numerous buildings, the nearer ones reflected in the softly shining mirror of a placid foreground pond.

*Signed at the lower left, J. H. TWACHTMAN.*

## J. FRANK CURRIER

AMERICAN: 1848—1909

334—*SELF PORTRAIT*

80.00

*Height, 85½ inches; width, 28 inches*

THE artist has presented himself at three-quarter-length, toward the left, his face turned three-quarters front and his eyes looking hard across his left shoulder. He is in a dark coat and wears a white turnover collar, and holds his palette and brushes, and his expression is of one critically at work.

THOMAS EAKINS, N.A.

AMERICAN: 1844—

335—IDYL

\$170.00

*Height, 38 inches; length, 44½ inches*

ON a green and sunny sward beside a curling brook, among trees in the fresh fulness of their June green, three nude figures are seen, two reclining and one standing, and two of them playing pipes.

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH: 1804—1886

336—COLOR COMPOSITION

Belle.

235.00

*Height, 42½ inches; width, 28½ inches*

A RICH, subdued, blending and mingled mass of soft colors, in a palatial scene regally conceived, but with no single detail in the elaborate composition yet worked out. A great palace interior is laid in, with a canopied throne near the center of one wall, and before and around it are crowding figures, ecclesiastical and other, in robes richer than the brilliant walls of the hall itself.

*From the Exposition Centenaire d'Eugène Isabey, 1904.*

## GEORGES MICHEL

FRENCH: 1763—1843

### 337—*LANDSCAPE*

(Panel)

*Height, 88 inches; length, 49½ inches*

A VAST landscape is spread before the eye, full of variety in its natural features and in the lighting of land and sky. On the right on high land in the foreground are detached groups of trees, their leafage green and brown, and in front of them a man, woman and child are seen at a roadside, discussing some object in the far vista. The road in a blaze of sunlight winds past a prominence in the center of the composition, on which stand cottages and a windmill, while afar off the great stretch of a diversified plain lies in transparent shadow under a powerful sky of massed and tumbling clouds.

*Knicker*

*180.00*

GIOVANNI BOLDINI

ITALIAN: 1844—

### 338—*PORTRAIT OF A LADY*

*Height, 69 inches; width, 23 inches*

FULL-LENGTH portrait of a slender lady of fashion, in a décolleté gown of pale green and white, her bare arms covered to above the elbow with gray gloves, and holding in both hands a white feather fan. Her reddish hair is somewhat rebellious. She is seated side-wise on a white chair upholstered in blue, facing the right so far as to bring her back into view, and with her head turned slightly forward toward her right shoulder, showing her face a little more than in profile.

*Signed at the lower left, BOLDINI, 1890.*



## ANTOINE VOLLON

FRENCH: 1833—1900

### 339—STILL LIFE: FLOWERS

300. 00.

*Height, 58½ inches; width, 46½ inches*

AN important and interesting canvas by this versatile painter of luscious surfaces depicting flowers in a restrained profusion, growing and lying on the ground,—reds, whites, purples, with touches of pinks and yellows—in open air surroundings of soft woodland greenery, with a glimpse of light blue sky fluffed with white clouds.

*Signed at the lower right, A. VOLLON.*

## JOHN LAVERY, A.R.A.

ENGLISH: 1876—

### 340—NUDE

75. 00

*Height, 75 inches; width, 39 inches*

A YOUNG woman with cleanly chiseled, almost classical features, rich mahogany-red hair, and comely of figure, stands facing the front, upper body turned slightly toward her left and head turned well across her left shoulder, so that her face is seen in profile. Her weight is on her right foot, the left knee being slightly flexed, and she rests her left hand on a red-covered table beside her. She is nude, and holds a white gauze scarf in her right hand, which rests, arm akimbo, against her side.

*Signed at the upper right, J. L., '75.*

PAINTINGS AND STUDIES BY THE OLD  
MASTERS AND ARTISTS OF THE  
EARLY ENGLISH SCHOOL

Catalogue Nos. 341 to 356, inclusive

AGOSTINO CARRACCI

ITALIAN: 1557—1602

341—*GALATEA*

(Panel)

55.50

*Height, 7 inches; width, 5¼ inches*

THE nude female figure in sitting, half reclining, posture, with both hands holding high above her head a white drapery ballooning in a breeze, is borne on the backs of two dolphins through a blue sea, and is attended by three winged amorini. At the horizon are brilliant lights.

✓  *Penned on the back is the inscription: "From the Peale Collection, May, 1894. To Mr. William M. Chase, with compliments of George A. Hearn; March 18, 1895."*

EL GRECO

SPANISH: 1548(?)—1625(?)

191.50

342—*THE CHRIST*

*Height, 14¼ inches; width, 10½ inches*

✓  *HALF-LENGTH figure of the Christ, His face straight to the spectator in a strong light. His long and thick brown hair relieved against a vaporous nimbus which stands out from a brown background. His purplish-red robe shows creamy lights in the folds, and His right hand is held before His shoulder in the gesture of blessing.*

## FRANCISCO GUARDI

ITALIAN: 1712—1798

### 843—"WEDDING OF THE DOGE"

1800.00

(Panel)

*Height, 14½ inches; length, 18¼ inches*

THE great State barge, the Bucentaur, with huge pennant flying, lies at a pier in the middle distance, a numerous procession filing from her under a canopied way to a large church, and the water in the foreground is alive with elaborate gondolas and brilliantly costumed passengers.

*From the Charles T. Yerkes Collection.*

## JAN VAN GOYEN

DUTCH: 1596—1656

### 344—MEN OF THE SEA

410.00

(Panel)

*Height, 14 inches; length, 17 inches*

THE end of a rude pier, high above the surface of the water at low tide, projects from the left, close in the foreground, with a small shed at its extremity. On the pier are several old Dutch men of the sea, in front of it and off the end of it are fishermen in small boats, who may be hauling lobster pots, and in the distance are sailing boats lightly careening. Executed in mel-low tones and with a fine sympathetic feeling.

*From Charles Sedelmeyer, Paris.*

115.00

T. HEDA

345—*STILL LIFE*

(Panel)

*Height, 19½ inches; width, 17¼ inches*

SALMON and bread, a capstan-shaped object and a huge bumper of golden wine are among the articles lying on a brown table over an end of which a white coverlet is thrown, the color tones supplying a soft and rich harmony in a screened light, against an olive-gray wall.

*Signed at the right, T. HEDA.*

120.00

JAN MIEL

FLEMISH: 1599—1644

175.00

346—*A DUTCH TOWN*

*Height, 20 inches; length, 26½ inches*

A TALL brown building at the left is dark in shadow, and before it are numerous figures, of various station in life, two of the men handling a ladder. Sunlight slants across some of the figures, and illuminates a gray building beyond and an open space in the background where other figures are seen, some of them at work upon high walls.

*From the Samuel Colman Collection.*

ATTRIBUTED TO  
SIR HENRY RAEBURN, R.A.

270.00

ENGLISH: 1756—1823

347—*PORTRAIT OF A GENTLEMAN*

*Height, 80 inches; width, 25 inches*

HALF-LENGTH portrait of a dignified and genial looking man, his gray wig curled out beyond his ears, facing the front and slightly toward the left, with a warm light playing on his face, which has a pink glow of health. He wears a dark coat with huge rolling collar, and a gray-white waistcoat, and an elaborate stock and *jabot*. Dark brown and olive neutral background.

\$2650.00

THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

348—*PORTRAIT OF RICHARD*  
*BRINSLEY SHERIDAN*

*Height, 30 inches; width, 25 inches*

HALF-LENGTH figure of the lively playwright, standing facing the right, with head turned to the spectator, a quizzical smile in his deep blue eyes. He is in a rich crimson coat with metal buttons, and wears a tight stock and lace *jabot*, and is seen against a dark greenish neutral background which back of his head shares the light that illumines his face.

150.00~

## ATTRIBUTED TO SIR PETER LELY

ENGLISH: 1618—1680

### 349—*PORTRAIT OF A YOUNG LADY*

*Height, 30 inches; width, 25 inches*

THE canvas, rectilinear, pictures a portrait in an oval frame, the portrait being that of a blond young girl blossoming into womanhood, gowned in golden-brown silk which reveals the lace edging of a white underwaist and shows a jeweled pin at the shoulder. With her young figure facing the left, three-quarters front, her head is turned still more to the front, and she looks in the observer's direction, face and breast abundantly lighted against a dark neutral background.

(Mr. Chase was inclined to think that this was by Lely, but declined to make a positive attribution,—in conformity with his habitual attitude, which was to refuse to "attribute," in the customary sense, without reasons which were to him conclusive.)

150.00~

## SIR ANTHONY VAN DYCK

ENGLISH: 1599—1641

### 350—*PORTRAIT OF A MAGISTRATE*

(Oval)

*Height, 32½ inches; width, 26 inches*

HALF-LENGTH figure including hands, the man portrayed a severe and masterful looking character, with heavy features, in a dark brown coat, with deep and broad linen collar, and heavily slashed sleeves with flowing white under-sleeves. He faces the front and toward the right, and is in a soft and warm light, and holds a pair of long gloves in his right hand.

*On a paster on back: "Celebrated Dutch magistrate, painted in 1635."*

460.00

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

351—*PORTRAIT OF A LADY*

*Height, 36 inches; width, 28 inches*

AN unfinished work of much charm. Designed as a three-quarter-length seated figure, on the large canvas, only the head and neck are painted in, the arms and figure, and the soft gown with its shoulder sleeves, being merely sketched in pencil. The subject has large dark eyes and black curly hair, she is young and has a fresh pink complexion. With figure posed facing the right, three-quarters front, her head is turned to look across her right shoulder with wide, contemplative gaze.

375.00

FRANCIS COTES, R.A.

ENGLISH: 1726—1770

352—*PORTRAIT OF A GENTLEMAN*

(Oval)

*Height, 35½ inches; width, 29 inches*

HALF-LENGTH standing figure of a young man with gray wig, turned toward the right with face to the front, his arms folded and holding his hat in one hand under them. He is in a rich dark green coat, with white stock and *jabot*, and stands before an exterior wall background, with a sunset sky visible on the right.

250.50-  
**ADRIAEN HANNEMAN**

DUTCH: 1611—1680

**353—LADY DOROTHY NORTH**

*Height, 37 inches; width, 29½ inches*

A PLUMP and handsome lady of smiling countenance is depicted at nearly three-quarters-length, standing and facing the left with eyes to the front. She is clad in a low-necked pale green-blue silk gown, with gauze over shoulders and breasts, and voluminously puffed short sleeves, and is regally adorned with pearls. Her reddish-brown hair with yellow lights is largely curled in ringlets.

**PEETER NEEFS**

FLEMISH: 1577—1661

**354—CATHEDRAL INTERIOR**

*Height, 45 inches; width, 33 inches*

A PORTION of the exalted nave of a great cathedral is pictured, in bright daylight, with a priest officiating at one of the many altars situate between the huge columns at the sides, and sundry worshippers kneeling, together with occasional wanderers, men and women. In the foreground a half naked beggar asks alms.

*Signed at bottom to right of center, on one of the floor slabs,  
P. NEEFS, 1640.*



~~145~~ 145. 00.

## ATTRIBUTED TO SIR PETER LELY

### 355—*PORTRAIT OF A LADY*

*Height, 50 inches; width, 40 inches*

A NOBLE lady is portrayed at three-quarters-length, seated, facing the left and front. Her rich brown silk gown, exposing breasts and shoulders, is looped with pearls and caught with sparkling gems, and has short sleeves and white undersleeves. Back of her stands a large bouquet.

100. 00

## COPY OF TITIAN

### 356—*DESCENT FROM THE CROSS*

*Height, 57 inches; length, 83 inches*

A CANVAS of six figures, three men in garments of rose, dark red and green bearing tenderly the limp body of the Christ, and the two agonized women, who stand at the left, looking on in robes of pale rose and blue; at the right a dark wood, and beyond the figures a dull blue sky with numerous clouds.

*Painted on the back, "Titian," "B. A. O." and "Benedict A. Osnis"—perhaps the name of the copyist?*

# IMPORTANT COMPLETED PICTURES

BY

WILLIAM MERRITT CHASE, N.A.

Born 1849; died 1917

Catalogue Nos. 357 to 389, inclusive

190. 0  
357—*A ROAD TO THE SEA*

*Height, 12 inches; length, 18 inches*

THE real road to the sea is out through the gray-blue bay of the distance, but leading to it is a winding, sandy road, passing from the foreground around hillocks and bushes, through the wiry seashore grass, in the Peconic region of Long Island. Bits of color at the edge of the grass line in the middle distance, and the top of a sail, indicate the presence of people at the beach. Grayish, windy sky.

*Signed at the lower left, WM. M. CHASE.*

310. 00  
358—*ORANGERIE OF THE  
CHASE VILLA AT FLORENCE, ITALY*

*Height, 19 inches; width, 13½ inches*

THE corner of a rectangular wall comes into view on the left, the face in sunshine a light cream-yellow, and showing a Florentine window, and the side running back being in shadow and of a darker hue. Above it the top of a cypress rises against a fair blue sky with softly fleeting white clouds, and before it are shrubs and flowers.

*Signed at the lower left, WM. M. CHASE.*

200.00

359—*LATE AFTERNOON*

*Height, 19 inches; width, 15½ inches*

THREE-QUARTER-LENGTH standing figure of a dark-haired young girl in a semi-transparent kimono, her face turned three-quarters from the spectator as she looks out a window, one arm extended to push aside the curtain. The kimono is a pale but dark greenish-yellow, and the wall behind her a deep red.

*Signed at the upper right, WM. M. CHASE.*

*Shown at the Munich Exhibition, 1905.*

90.00

360—*LONG ISLAND LANDSCAPE*

(Panel)

*Height, 9½ inches; length, 19 inches*

GENTLY sloping green meadows fall away toward the right, toward distant blue water, under a blue sky in which white and mauve clouds are drifting and massing near the horizon. A narrow road winds through the fields and gray buildings are seen in the distance.

*Signed at the lower right, WM. M. CHASE. On the back is written: "To my friend J. H. Twachtmann, WM. M. CHASE, 1888."*

361—*THE BIG OLEANDER*

*Height, 15¾ inches; length, 23¾ inches*

THE great bush that gives its title to the picture stands near the center of the composition, on the grounds of Mr. Chase's villa at Florence, in bright sunshine under a light blue sky in which patches of white cloud are floating. A purplish transparent shadow projected from some unseen object across the immediate foreground, well before the bush, emphasizes the brilliance and the deep reliefs beyond. Italian buildings, trees, garden beds and a high entrance gate make up details of the spacious, vivid yet restful arrangement.

*Signed at the lower left, WM. M. CHASE.*

D. S. O. G. S. S. Lang.

362—"PORTRAIT OF MY MOTHER"

*Height, 20¼ inches; width, 17 inches*

OF gracious expression, with lineaments in which those of her son may be traced, the subject of the portrait is presented at three-quarters-length, seated and directly facing the observer, with quiet gaze directed slightly downward. She is in a black satin gown with black lace at throat and wrists, and a white lace cap reveals gray hair—black over the temples. She is seated in a dark red armchair against a lighter red cushion, before a light background of neutral grayish and olive tones.

*Signed at the upper right, WM. M. CHASE, and on the back of the canvas: "Portrait of my mother, WM. M. CHASE."*

230. Miss Lang.

363—"PORTRAIT OF MY FATHER"

*Height, 22 inches; width, 18 inches*

HEAD and shoulders portrait of an elderly man with high forehead and thin gray hair, and a thick white beard, the upper lip shaven. He wears a double-breasted black coat buttoned high, revealing the top of a white waistcoat and dark blue cravat. He is of florid countenance and wears glasses, and faces the spectator directly, the light falling from the left.

*Signed at the upper right, WM. M. CHASE.*

95.00

364—HEAD OF A YOUNG WOMAN

*Height, 21¼ inches; width, 19¼ inches*

QUARTER-LENGTH portrait of a young woman with pale blue-gray eyes and a wealth of rich brown hair inclined to reddish, seen in a bright light against a light neutral background of confused greens. Turned slightly toward the right, she looks at the spectator, and is gowned in grayish-white with a pale yellow scarf enwinding her neck and crossing on her breast.

*Signed at right center, CHASE; and on the back, "Portrait by Wm. M. Chase."*

495.50

**365—STILL LIFE: VEGETABLES AND BRASS**

(Panel)

*Height, 21 inches; length, 32 inches*

GREEN vegetables plucked for the table, the greens of varied tones as the sunlight falls on them, together with a yellow carrot and some dark crimson member of the family, lie on a brown table in front of a mellow brass dish, the whole seen against a dark, shadowed background.

*Signed at the lower left, WM. M. CHASE.*

380.00

**366—SUMMER AT SHINNECOCK HILLS**

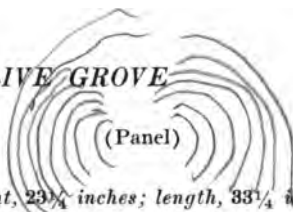
*Height, 26¼ inches; length, 32½ inches*

ROLLING moorland of the foreground is covered with tall, soft brown grass, overtopped by clumps of wild shrubbery, and a woman in white with a pink hat is strolling there, looking off toward water blue almost as the Mediterranean, in the middle distance, beyond which a line of low hills meets the pale blue horizon.

*Signed at the lower right, WM. M. CHASE.*

*Exhibited at the Pennsylvania Academy of the Fine Arts, 1892.*

367—*THE OLIVE GROVE*



350.00

*Height, 23 $\frac{3}{4}$  inches; length, 33 $\frac{1}{4}$  inches*

On the left a little used private road cut through the grass leads from the foreground back past a tall gray house with red tile roof and on the right short trees of sturdy trunk and soft, grayish-green foliage spread their delicate leaves before a turquoise sky. Everywhere is sunlight, so diffused that the ground is mottled by only the faintest of shadows.

*Signed at the lower right, WM. M. CHASE.*

*Exhibited at the Metropolitan Museum of Art.*

520.00

368—*STILL LIFE: FISH*

*Height, 28 $\frac{3}{4}$  inches; length, 35 $\frac{3}{4}$  inches*

In the center of a table a large cod lies with open mouth, head toward the spectator and one great eye fixed, its body curled back over a shallow basin containing a smaller fish, on the right. On the left a deep red bowl holds another of the finny tribe, and back of it stands a large dark tub. All with the well known and so much admired Chase surfaces and richness of color quality.

*Signed at the lower right, WM. M. CHASE.*

Kneodler  
250.00

369—PORTRAIT OF L. F. ROOS

*Height, 44 inches; width, 36 inches*

THREE-QUARTER-LENGTH portrait of the late art expert so well known to New Yorkers, seated in a red-upholstered armchair but holding his body erect and alert. He is turned very slightly to the left, facing the light, and looks at the observer with twinkling eye, and in his right hand he holds what appears to be a large print.

*Signed at the lower right, WM. M. CHASE.*

Mary  
20.00

370—PORTRAIT OF MRS. PHILIP HALE

*Height, 47½ inches; width, 36½ inches*

THREE-QUARTER-LENGTH standing figure of a lady in a black decolleté gown with elbow sleeves, facing the right with head turned forward and eyes upon the spectator. With arms down at full length, her hands are brought together in front of her, holding a fan. Light from the right is full upon face and breast. Dark interior background.

*Signed at the lower left, WM. M. CHASE; and on the back, "Mrs. Philip Hale, painted by Wm. M. Chase."*

*Shown at the National Association of Portrait Painters' third annual Circuit Exhibition.*



871—*PORTRAIT OF MRS. CLARK*

*Height, 48 inches; width, 48 inches*

A BLACK-HAIRED young woman with blue eyes and oval face is seated, turned slightly toward the right, but with face turned to look full upon the observer. She wears a pearly satin gown and gray gloves, the gown almost covered by a cream-colored, pink-lined cloak edged with gray-white fur or feathers, and she is seen in a full, strong light, against a background of rich red drapery.

*Signed at the lower left, WM. M. CHASE.*

872—*GOOD FRIENDS*

280. — (Pastel)

*Height, 48 inches; width, 48 inches*

A LITTLE girl in white seated on a green spindle chair is seen in profile to the left, fondling a pink-white collie which nestles its head against her knee, on a sunlit lawn crossed by formal paths, bounded in the distance by a feathery mass of trees and bush.

*Signed at the lower left, WM. M. CHASE.*

*Shown at the International Art Exhibition, Munich, 1892; World's Columbian Exhibition, Chicago, 1893.*

410.00

373—THE BEACH

(Pastel)

*Height, 28 inches; length, 55½ inches*

It is a broad and flat, yellow sandy beach, that occupies the foreground, and its life is gay on a perfect summer day, with a fine onshore breeze. The sea, blue in the distance and green in the off-shore shallows, breaks in gentle combers, into which bathing machines are driven, while above the tide line children play in the sands and elders rest in sheltered beach chairs, chairs and costumes brilliant in the sun in white, green, gold, blue, pink, purple, orange and red.

*Signed at the lower left, WM. M. CHASE.*

(A composition begun at Zandvoort, Holland, which furnished the European features; the beach itself is found on Peconic bay.)

600.00 Macbeth.

374—"MY LITTLE DAUGHTER DOROTHY"

*Height, 54 inches; width, 36 inches*

A ROSY-CHEEKED child with smiling face stands on a polished studio floor, beside a chair and before an uncompleted figure portrait in a large gilt frame. She wears a pink frock and light brown coat, with hood in form of a monk's cowl to match.

Painted in Tenth Street.

*Signed at the lower right, "My little daughter Dorothy,  
WM. M. CHASE."*

1395. 00.

**375—THE BACK YARD:**

**BREAKFAST OUT-OF-DOORS**

*Height, 37½ inches; length, 56½ inches*

THE back yard of a city (Brooklyn) house, with a tall board fence separating it from its neighbors is seen in the full green of summer, geraniums blossoming at the foot of the fence and hollyhocks mounting above its top. A young mother, with her infant in a high chair, is seated at a round table at breakfast; a lady reclines in a hammock beyond the table, and a young girl stands at one side, a battle-dore in hand. The whole in a cool, pleasant light, with a hint of sunshine on the wall of a neighboring house.

*Signed at the lower left, WM. M. CHASE.*

*Exhibited at the Metropolitan Museum of Art.*

**376—PORTRAIT OF DEAN GROSVENOR**

*Height, 56 inches; width, 42 inches*

THE popular and greatly loved New York churchman is presented nearly at full length, seated and facing the observer, one hand resting on the arm of his chair and the other clasping a book, with finger between the leaves, and resting on his crossed knees. He is in his robes, and looks directly at the spectator, with smiling expression.

*Signed at the lower left, WM. M. CHASE.*

*Exhibited at the Pennsylvania Academy of the Fine Arts, 1917.*

125.00  
Macheth.

**377—AN AFTERNOON STROLL**

(Pastel)

*Height, 50¼ inches; width, 47¼ inches*

GREEN meadows in unfenced acres by the seashore are made golden in late afternoon sunshine, occasional cedars project long green shadows on the grass, and in the distance are glimpses of a glowing blue sea. An inlet in the foreground is a delicate blue-gray, and to its edge has come a young woman in white, with a parasol, who stands with her back to the sun.

*Signed at the lower left, WM. M. CHASE.*

*Shown at the twenty-second annual exhibition, Poland Spring Gallery.*

145.00

**378—LADY IN BLACK**

*Height, 60 inches; width, 50 inches*

PORTRAIT of a matronly woman with chestnut hair worn in loose puffs and curls, and bound above the forehead by a black band, seated erect in a small arm-chair and facing slightly toward the left. Her black décolleté gown is trimmed with white lace, a black lace scarf entwines her arms, and she holds a gold lorgnon.

*Signed at the lower right, WM. M. CHASE.*

Macbeth  
1695.00

379—*THE TENTH STREET STUDIO*

*Height, 47 inches; length, 66 inches*

INTERIOR of the popular and noted studio of the '90's in the old Tenth street building, with a group of visitors examining a line of pictures on the wall at the right, and a Titian-haired young lady and her companion seated on a sofa near by. A free and comprehensive sketch with marked variety and richness of color, a fine soft light and atmospheric charm.

[Seal]

*Exhibited at the Metropolitan Museum of Art.*

380—*AT PLAY*

210.00

*Height, 72½ inches; width, 36 inches*

Two children are "playing horse" in a restrained and leisurely manner, indoors, one in a white frock, back to the spectator, being driven with a rein of red ribbon by a brown-haired girl in white and pink.

*Signed at the lower right, WM. M. CHASE.*

*Exhibited at the Pennsylvania Academy of the Fine Arts, 1896-7.*

210. 00

381—"MY DAUGHTER DIEUDONNÉ"

*Height, 72 inches; width, 36 inches*

A HANDSOME young lady with brilliant brown eyes, olive skin and warm lips looks with quiet and agreeable interest at the observer, from a tall-backed green wicker armchair with wings. She is all in white and cream—gauzy summer gown, feather boa and broad hat—and is seen in a soft light against a dark brown background.

*Signed at the lower left, WM. M. CHASE; on the stretcher is written in pencil the title as given above.*

176. 00

382—PORTRAIT OF MRS. D.

*Height, 72 inches; width, 36 inches*

FULL-LENGTH figure of a brown-haired young woman with warm complexion, in a black gown having elbow sleeves with broad puffs at the shoulder. She has just arisen from a high-backed armchair, and stands facing the observer with hands lightly resting on its arms.

*Signed at the lower left, WM. M. CHASE.*

270.00.

383—MASTER ROLAND DANA CHASE

*Height, 72 inches; width, 36 inches*

A BRIGHT-EYED, dark-complexioned boy is portrayed in manly attitude, standing and facing the observer, right hand on hip and left supporting a silver-tipped cane and gloves. He is in white from broad hat to low shoes, with tanned legs exposed from knee breeches to socks, and is seen against a conventional foliage background of neutral greens and tans.

*Signed at the upper right, WM. M. CHASE.*

1320.00

384—THE JAPANESE BOOK

*Height, 72 inches; width, 37 inches*

A TALL, slender young lady in a black kimono embroidered with medallions and floral designs, her waist loosely enwrapped in crimson and gray, stands facing the spectator, her head slightly inclined, with left hand raised to her chin. She is smilingly contemplative, apparently pleased with a Japanese illustrated book which she holds in her right hand, its pages partly unfolded down to the floor.

*Signed at the lower left, WM. M. CHASE.*

260.00,

385—A GIRL IN RED

*Height, 78 inches; width, 35½ inches*

A SOMEWHAT stout, matronly young woman, with olive complexion and dark hair, which is set off with a dark red flower, is portrayed at full length, standing and facing the front, turned slightly to the right. She wears a flower-embroidered Japanese gown of rich vermillion hue, and holds in one hand a green teapot.

*Signed at the lower left, WM. M. CHASE.*

120.00

386—PORTRAIT OF MISS D.

*Height, 70 inches; width, 40 inches*

A FULL-LENGTH standing figure of one of the artist's daughters as a grown young woman. With figure to the right she turns her head to face the spectator squarely, hands behind her. She is in simple costume, her light dress almost hidden under a long gray coat with a pale dark mauve collar, and her throat bound in a dark emerald ribbon. Her dark, broad-brimmed, conical "Puritan" hat is trimmed with a large buckle and black plumes.

*Signed at the lower left, WM. M. CHASE.*



Young  
750. 500

387—"PORTRAIT OF MY DAUGHTER ALICE"

*Height, 72 inches; width, 48 inches*

THE young girl, still in childhood, is seen in profile, standing, wearing a tight pink cap and skirts that reach the floor, giving the aspect of a little old-fashioned lady, severely serene. Back of her is a piano on which stands a candelabrum, above her head a picture of a child hangs on the wall and at her side a heavy red curtain is draped back of a chair.

*Signed at the lower left, WM. M. CHASE.*

216. 500

388—COAST OF HOLLAND

*Height, 59 inches; length, 80 inches*

ON a high green and sandy bluff in the left middle distance a group of Hollanders, men and women seated and standing, are looking off over a tossing sea, and below them others are wandering toward the water down a steep sandy road separating the bluff from a lower green field occupying the foreground. In the distance the sea is a deep green, but in the coastal shallows it is a smother of white spray. Close under the bluff rise the masts of sailboats.

*Signed at the lower left, WM. M. CHASE.*

Rivardier.

600.00

Mr. R. L. L.

**389—SUNLIGHT AND SHADOW**

*Height, 65 inches; length, 76 inches*

IN a French garden on a summer day, with sunshine dappling the gravel and the grass, beneath a brace of maple trees, a young couple have been having refreshment. The man still seated at the table, toying with a cup and his cigarette, seems somewhat perturbed, while the lady, reclining in a hammock, her face safely screened by a pillow, appears to enjoy the situation. The house wall in the background is a soft cream color, and in a neighboring yard an old woman is seen before a house of red walls.

*Signed at the lower left, WM. M. CHASE.*

*Exhibited at the Metropolitan Museum of Art.*





# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ABRAHAM, HELEN	
Still Life	146
ABRAMS, E.	
Dreaming	132
ALLEN, WILLIAM SULLIVAN	
In the Hammock	41
ARTAL, R.	
Le Blanchissage	30
BARRON, E.	
The Interrupted Reading	23
BECKWITH, J. CARROLL, N.A.	
Head of Peasant	120
BERD (?), M.	
Fondamenta Rossa	25
BLUM, ROBERT FREDERICK, N.A.	
Study of a Head	105
The Fisherman	295
BOL, FERDINAND ( <i>Attributed to</i> )	
Portrait of a Man	255
BOLDINI, GIOVANNI	
Girl Reading	198
Portrait of a Lady	338

	CATALOGUE NUMBER
<b>BOSTON JOSEPH H., A.N.A.</b>	
Moonlight in the Country	231
<b>BOUDIN, LOUIS EUGÈNE</b>	
Unloading the Boats: A Sketch	6
Low Tide	209
<b>BREITNER, GEORGE HENDRIK</b>	
Dutch City Houses	142
<b>BRUCKMAN, W. L.</b>	
Building a Boat	110
At the Port: Amsterdam	330
<b>BUHLER, ZÜBER</b>	
Thoughtful Peasant	8
<b>BUONGIORNO, D.</b>	
Young Girl Looking Upward	254
<b>CARLSEN, DINES</b>	
Dutch Bottles and Jug	149
<b>CARRACCI, AGOSTINO</b>	
Galatea	341
<b>CHAPLIN, CHARLES JOSHUA</b>	
Apotheosis	206
<b>CHASE, WILLIAM MERRITT, N.A.</b>	
Bobbie: A Portrait Sketch	68
Portrait of William M. Laffan	69
Playing Mother	70
Head of a Girl	71
Portrait of John Gilmer Speed	72
Double Portrait: A Sketch	73

CHASE, WILLIAM MERRITT—*Continued*

Portrait of Rockwell Kent, Artist	74
A Gipsy Swell	75
The Eton Collar	76
Shinnecock	77
A Boy's Head	78
The Spanish Dude	79
A Son of the Artist	80
Lady in Black	81
Portrait of Charles Ulrich, Artist	82
The Pink Bow	83
Prospect Park, Brooklyn: A Sketch	84
The Red Jacket	85
Shinnecock Sands	86
Still Life	87
Devotion	88
The Musician	89
Portrait Sketch	90
Portrait of Harriet Hubbard Ayer	91
Fairies: A Sketch	92
Still Life: Flowers	93
The White Hat	94
Dutch Orphan	95
Study of a Spanish Girl	96
Portrait of the Actress Linda Dietz	97
Landscape: Shinnecock	98
Autumn Still Life	99
Bath Beach: A Sketch	100
Miss Virginia Gerson	101
On the Beach at Shinnecock	167
A Cottage in Germany	168
Merritt	169
Shinnecock Bay	170
Portrait Sketch	171
"Cosy"	172
October	173
Monterey, California	174
The Critic	175

CHASE, WILLIAM MERRITT—*Continued*

Portrait of Mrs. John Carlton	176
Dorothy	177
Portrait of Helen	178
Study of a Boy's Head	179
Portrait of a Man	180
Portrait of a Young Woman	181
A Lady in Brown	182
Portrait of a Child	183
Near the Sea	184
October	185
Portrait of Edward Everett Hale	186
Artist's Daughter	187
Portrait of Thomas Moran, N.A.	188
Portrait of a Smiling Young Lady	189
Young Girl in Black	190
Portrait of a Lady	191
The Emerald Lady	192
The Japanese Gown	193
Shinnecock Dunes	194
Portrait	195
The Flame	196
The Tenth Street Studio	197
Shinnecock Landscape	262
Sunset Glow	263
Monterey	264
A Lady in Red	265
The Yellow Gown	266
Portrait of L. F. Roos	267
Portrait of a Young Girl	268
Portrait of a Young Man	269
Portrait of Miss Juanita Miller	270
Still Life	271
Portrait of a Man	272
Man with Folded Arms	273
Head of an Old Man	274
Portrait Study	275
At Shinnecock Hills	276



CHASE, WILLIAM MERRITT—*Continued*

Portrait of a Young Girl	277
Portrait of Miss Cromwell	278
Portrait of Miss N.	279
The Red Sash	280
The Pink Bow	281
Dieudonné	281
Landscape: A Shinnecock Vale	283
Still Life: Metals and Vegetables	284
Twilight in the Studio	285
Portrait of the Late Jules Turcas	286
The Golden Lady	287
In Italy	288
October	289
The Music Lesson	290
The Feather Fan	291
Battle Scene	292
A Road to the Sea	357
Orangerie of the Chase Villa at Florence, Italy	358
Late Afternoon	359
Long Island Landscape	360
The Big Oleander	361
"Portrait of My Mother"	362
"Portrait of My Father"	363
Head of a Young Woman	364
Still Life: Vegetables and Brass	365
Summer at Shinnecock Hills	366
The Olive Grove	367
Still Life: Fish	368
Portrait of L. F. Roos	369
Portrait of Mrs. Philip Hale	370
Portrait of Mrs. Clark	371
Good Friends	372
The Beach	373
"My Little Daughter Dorothy"	374
The Back Yard: Breakfast Out-of-Doors	375
Portrait of Dean Grosvenor	376

CHASE, WILLIAM MERRITT—*Continued*

An Afternoon Stroll	377
Lady in Black	378
The Tenth Street Studio	379
At Play	380
"My Daughter Dieudonné"	381
Portrait of Mrs. D.	382
Master Roland Dana Chase	383
The Japanese Book	384
A Girl in Red	385
Portrait of Miss D.	386
"Portrait of My Daughter Alice"	387
Coast of Holland	388
Sunlight and Shadow	389

## CHMIELOWSKI (?)

The Guard	47
-----------	----

## CLARK, ALSON SKINNER

Urban Landscape	112
Watertown in Winter	316

## CRÉPIN, LOUIS

The Village by the River	28
--------------------------	----

## COLMAN, SAMUEL, N.A.

Gateway in Granada	204
--------------------	-----

## CORNOYER, PAUL, A.N.A.

In Paris	238
Madison Square	323

## COSSAAR

View on the Amstel	32
--------------------	----

## COTES, FRANCIS, R.A.

Portrait of a Gentleman	352
-------------------------	-----

	CATALOGUE NUMBER
<b>COURBET, GUSTAVE</b>	
Landscape	325
<b>CURRIER, J. FRANK</b>	
German Landscape	121
Corner of a Town	126
Still Life: Fish	147
Portrait Head	223
Landscape	234
Meadows under a Stormy Sky	244
Old Houses at Schleisheim	309
Portrait of a Man	322
Self Portrait	334
<b>CURRIER, J. FRANK</b> ( <i>Attributed to</i> )	
An Old Town	311
<b>CURRIER (?) , J. FRANK</b>	
Portrait of a Man	310
<b>DALLETT, E.</b>	
Head of a Young Woman	114
<b>DANNAT, WILLIAM T.</b>	
Man Singing	321
<b>DAUBIGNY, CHARLES FRANÇOIS</b>	
Landscape with Figures	221
<b>DECAMPS</b> ( <i>Attributed to</i> )	
Landscape with Figures	225
<b>DE HEEM, JOHN DAVID</b>	
Still Life	252
<b>DE HEEM</b> ( <i>Attributed to</i> )	
Still Life: Flowers	259

DEWING, MARIA OAKLEY	
Still Life: Flowers	44
DEWING, THOMAS W., <i>N.A.</i>	
Portrait of William M. Chase	300
DEVEDEUX, LOUIS	
Venice	40
DOUGLAS, WALTER	
The Good Mother	123
DUFNER, EDWARD, <i>A.N.A.</i>	
On the Coast of Brittany	243
DUTCH SCHOOL	
Landscape	152
DUVENECK, FRANK, <i>N.A.</i>	
Self Portrait	331
DUVENECK (?), FRANK, <i>N.A.</i>	
Portrait of a Man	310
EAKINS, THOMAS, <i>N.A.</i>	
Sailing	245
Idyl	335
EARLY DUTCH SCHOOL	
Head of a Man	53
Head of a Gentleman	59
Portrait of a Stout Lady	61
A Colorful Assemblage	62
Still Life	162
The Well Stored Larder	165

	CATALOGUE NUMBER
<b>EARLY FLEMISH SCHOOL</b>	
Still Life	55
Portrait of a Lady	159
<b>EARLY FRENCH SCHOOL</b>	
A Florentine Palace	166
<b>EARLY ITALIAN SCHOOL</b>	
Figure Group	57
Head of a Noble Lady	58
Portrait of a Lady	160
Portrait Head	249
St. John	258
<b>EARLY SPANISH SCHOOL</b>	
Portrait of a Lady	65
Ecclesiastical Painting: Virgin Enthroned	164
Portrait of a Noble Lady	261
<b>EL GRECO</b>	
The Christ	342
<b>ELLERS, E.</b>	
The Inlet	141
<b>ESTABAN, E.</b>	
In the Bull Ring	127
<b>FLAHERTY, J. T.</b>	
The Meadow Stream	140
<b>FORTUNY Y CARBO, MARIANO</b>	
The Chicken Yard	128

	CATALOGUE NUMBER
FORTUNY Y CARBO (?), MARIANO A Sketch	9
FROMENTIN, EUGÈNE Halt of the Caravan	303
FUTTERER (?) Still Life	1
FYT, JAN ( <i>Attributed to</i> ) The Dead Bird	66
GAINSBOROUGH, THOMAS, R.A. Portrait of Richard Brinsley Sheridan	348
GARBER, DANIEL, N.A. The House on the Hill	116
GARRIDE, E. L. Portrait of a Lady	21
GAUPP, G. The Bonneted Man	15
GÉRÔME, JEAN LÉON Le Roi Candaule	208
GIFFORD, ROBERT SWAIN, N.A. Landscape	296
GILL, ROSALIE The Golden Coiffure	133
GOUPIL, JULES ADOLPHE Mother and Child	39

	CATALOGUE NUMBER
<b>GRIFFIN, WALTER S.</b> Seashore Landscape	210
<b>GUARDI, FRANCISCO</b> Venice "Wedding of the Doge"	256 343
<b>GUARINO, SALVATORE ANTHONY</b> Cock Fight	115
<b>HALLOWAY, G. C.</b> Sketch in a Port	113
<b>HAMEN</b> Homewards	17
<b>HANNEMAN, ADRIAEN</b> Lady Dorothy North	353
<b>HARPER, WILLIAM ST. JOHN</b> A Yachting Party: A Day Ashore	230
<b>HAWLEY, BENJAMIN</b> In the Café	136
<b>HAWTHORNE, CHARLES W., N.A.</b> Marine	222
<b>HEDA, T.</b> Still Life	345
<b>HELLEU, PAUL</b> Jeune Dame	227
<b>HOESSLIN, GEORGE (VON?)</b> A Man of Dignity	143

	CATALOGUE NUMBER
HOWARD, B. K.	
Fireworks over the River	124
HOWE, WILLIAM H., N.A.	
In the Lowlands, Holland	214
ISABEY, EUGÈNE LOUIS GABRIEL	
Color Composition	336
JACOVELLI, ETTORE	
Lost in His Remembrances	33
JIMENEZ, LUIS	
The Green Shawl	109
JOHNSON, DAVID, N.A.	
Landscape	104
Near Elizaville, New York	305
JONGKIND, JOHN BARTHOLD	
In the Low Countries	301
KOLLER, ALBERT	
Nymph and Satyr	220
LANÇON, AUGUSTE	
Jungle King	218
LA TOUCHE, GASTON	
From St. Cloud to the Eifel Tower	199
LATHROP, WILLIAM LANGSON, N.A.	
Landscape	117
LAVERY, JOHN, A.R.A.	
On a Steamer Deck	102
Nude	340



	CATALOGUE NUMBER
LAWRENCE, SIR THOMAS, <i>P.R.A.</i>	
Portrait of a Lady	351
LAWSON, ERNEST	
Boat Houses	148
At the Bridge	229
Country Road by Moonlight	232
River Landscape	319
The Sparkling River	327
In the Outskirts	328
LELOIR, LOUIS ALEXANDRE	
Alpine Hunters	130
LELY, SIR PETER ( <i>Attributed to</i> )	
Portrait of a Young Lady	349
Portrait of a Lady	355
LEVER, HAYLEY	
Marine	50
LIE, JONAS, <i>A.N.A.</i>	
Sunlit Snow	228
A Winter Idyl	320
MANCINI (?)	
Portrait Study	239
MANN, HARRINGTON	
Little Hampton	31
MATHON, E.	
Les Chantiers de Cauteaun à Dieppe	18
MAY, A.	
Boats and the Beach, Spain	19

	CATALOGUE NUMBER
MAY, PHIL "Phil May & Co."	10
MAURER, ALFRED H. Café in Paris	137
McLANE, M. JEAN A Spot of Sunlight	49
METTLING, L. Head of a Man	312
MICHEL, GEORGES Landscape Landscape	241 337
MIEL, JAN A Dutch Town	346
MODERN DUTCH SCHOOL Dutch Landscape	38
MODERN FRENCH SCHOOL Notre Dame	24
MODERN ITALIAN SCHOOL Landscape with Sheep	22
MONTICELLI, ADOLPHE Landscape Sunny Landscape	219 815
MOWBRAY, H. SIDDONS, N.A. Nude Study	299
MUHRMAN, HENRY Buildings in Jersey City	103

	CATALOGUE NUMBER
MUMFORD, ALICE Still Life	45
MYERS, JEROME Night Concert	35
NEAGLE, JOHN Dr. Elkington of Philadelphia: A Study	294
NEEFS, PEETER Cathedral Interior	354
NUNN, FREDERIC Winter in Philadelphia At the Beach	43 119
OBERTEUFFER, GEORGE Notre Dame de Paris	52
PAGÈS, JULES Pont Neuf	29
PASINI, ALBERTO Crossing the Desert	242
PAULUS, FRANCIS PETER Coastal Scene	111
POADILLIA, F. A Drummer	13
POORE, HENRY R. The Cloud	237
POUSSIN, JASPER Landscape	257

	CATALOGUE NUMBER
QUARTLEY, ARTHUR N.A.	
Marine	118
Meadows after Sunset	203
RAEBURN, SIR HENRY, R.A. ( <i>Attributed to</i> )	
Portrait of a Gentleman	347
REINHART, CHARLES STANLEY	
A Character Portrait	233
REMBRANDT ( <i>School of</i> )	
Corner of a Studio	250
Interior with Figures	260
RIBOT, AUGUSTIN THÉODULE	
Still Life	202
La Fluxion	298
RIBOT ( <i>Attributed to</i> )	
Study of the Nude	207
RIBOT, THÉODULE (?)	
Serenade in a Courtyard	226
ROBINSON, THEODORE	
Scheveningen, Holland	318
ROYBET, FERDINAND	
Lady in Black	131
Portrait of the Artist's Daughter	302
RUDELL	
Landscape	138
SALA Y FRANCES, EMILIO	
The Death of Lucrece	246

	CATALOGUE NUMBER
SAUTER, GEORGE A City Corner	46
SCHILLE, ALICE Boating Days	125
Interrupted Work	135
SCHINDLER, ELSA Twilight	122
SCHWARTZ, ALFRED W. Gloucester Harbor	215
SCOTT, SEP C. A Gipsy Camp	37
SICKERT Sketch	3
SMEDLEY, WILLIAM T. In the Window at Twilight	134
Gazing Seaward	235
SOROLLA Y BASTIDA, JOAQUIN Marine Sketch	26
SOTTER, GEORGE W. The Mill Yard, Pittsburg	144
SPANISH SCHOOL ( <i>Fifteenth Century</i> ) Virgin and Child	153
SPARHARK-JONES, ELIZABETH In the Spring	51
SPRING, ALFONS Girl with Jug	201

	CATALOGUE NUMBER
STERNE, MAURICE	
At the Exhibition	34
STEVENS, ALFRED	
The Balcony Corner	200
Les Amies	332
STUART, GILBERT ( <i>Attributed to</i> )	
Portrait of George Washington	307
SULLY, THOMAS	
The Guitar Player	326
T. S.	
A Street of Soft and Delicate Colors	12
TINTORETTO	
Head of a Man	253
TISSOT, J. JAMES	
Music	4
At the Quai: A Sketch	36
TITIAN ( <i>Copy of</i> )	
Descent from the Cross	356
TROTILU, F.	
At the Bathing Grounds	14
TROUBETSKOY, P. PIERRE	
Les Boulevards, Paris	107
TURNER, CHARLES YARDLEY	
On the Beach at Easthampton	224
TWACHTMAN, JOHN HENRY	
Sailboats: A Sketch	317
Landscape	333

	CATALOGUE NUMBER
ULLMANN, EUGENE PAUL	
Boats on the River	7
Copy of a Painting by Frans Hals, in the Hals Museum	247
ULRICH, CHARLES FREDERICK	
Head of an Old Woman	211
UNIDENTIFIED	
Girl in Black	2
The Masquerade	27
UNKNOWN	
Portrait of a Man	54
Still Life: Flowers	56
Portrait of a Man	63
Low Tide	67
Ancient Portrait	154
Portrait Study	155
An Old Woman	157
Nude Study	158
The Daughter of Herodias	161
Portrait of a Gentleman	163
Portrait Study	248
VAN DE VELDE ( <i>Attributed to</i> )	
Winter in Holland	156
VAN DYCK, SIR ANTHONY	
Portrait of a Magistrate	350
VAN GOYEN, JAN	
Men of the Sea	344
VAN GOYEN ( <i>Attributed to</i> )	
Dutch Coast Scene	60

	CATALOGUE NUMBER
<b>VAN HAANEN, CECIL</b>	
Resting	5
<b>VAN MASTENBROEK, J. H.</b>	
City Sketch	108
<b>VEINTURIER, V.</b>	
Light in the Forest	11
<b>VILLEGAS, José</b>	
An Arab	16
Halberdier	212
<b>VINTON, FREDERICK PORTER</b>	
An Artist	306
The Painter, Frank Duveneck, at Work	329
<b>VOLLON, ANTOINE</b>	
Farm Yard	129
Landscape	217
Landscape	218
Still Life	297
Chickens	304
In the Low Countries	313
The Stable Yard	314
Portrait of a Man	324
Still Life: Flowers	339
<b>WALL, A. BRYAN</b>	
The Flock	48
<b>WASHBURN, CADWALADER</b>	
The Old Brown Mare	150
<b>WASHINGTON, GEORGES</b>	
Arabs Traveling	139
Arabian Scene	240



	CATALOGUE NUMBER
<b>WEENIX</b> ( <i>Attributed to</i> )	
Still Life: Flowers	64
<b>WEIR, JULIAN ALDEN, P.N.A.</b>	
Head of a Man	308
<b>WEIR, ROBERT WALTER</b>	
Girl in White	293
<b>WHEELER, DORA</b>	
Portrait Study	145
<b>WHITNEY, BEATRICE</b>	
Odalisque	151
<b>WHITTREDGE, WORTHINGTON, N.A.</b>	
Autumn Landscape	216
<b>WIGGINS, GUY C.</b>	
East Wind	236
<b>WOUVERMAN, (<i>Attributed to</i>)</b>	
Landscape with Figures	251
<b>WUSMÜLLER, H.</b>	
Corner of a Port	20
<b>YOUNG, CHARLES MORRIS</b>	
L'Hiver à Moret, France	42
<b>YOUNG, M. M.</b>	
The Stucco Shop	106
<b>ZIEM, FÉLIX</b>	
Venice Sketch	205



**FOR INHERITANCE TAX**

**AND OTHER PURPOSES**

**THE AMERICAN ART ASSOCIATION**

**IS EXCEPTIONALLY WELL EQUIPPED**  
**TO FURNISH**

**INTELLIGENT APPRAISEMENTS**

**OF**

**ART AND LITERARY PROPERTY**  
**JEWELS AND PERSONAL EFFECTS OF EVERY**  
**DESCRIPTION**

**IN CASES WHERE**  
**PUBLIC SALES ARE EFFECTED**  
**A NOMINAL CHARGE ONLY WILL BE MADE**

**THE AMERICAN ART ASSOCIATION**  
**MADISON SQUARE SOUTH**  
**NEW YORK**  
**TELEPHONE, 3346 GRAMERCY**

**COMPOSITION, PRESSWORK  
AND BINDING BY**









This book should be returned to  
the Library on or before the last date  
stamped below.

A fine is incurred by retaining it  
beyond the specified time.

Please return promptly.

JAN 2 1983

JAN 2 1983

CANCELLED DEC 02 1995

RECEIVED SEP 10 1999

